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BBC

DOCTOR WHO MAGAZINE

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DOCTOR WHO
MAGAZINE™

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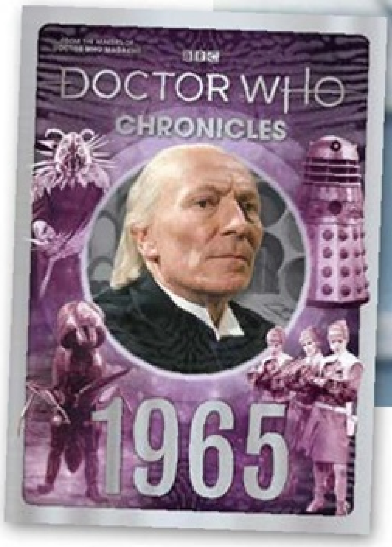
When are we going to get a Target book of *Dimensions in Time*? There's an annoying gap between my *Survival* and TV movie novelisations! Newstrade distribution: Marketforce (UK) Ltd, 3rd Floor, 161 Marsh Wall, London, E14 9AP 020 3787 9001. ISSN 0957-9818

Welcome

It used to confuse me when the plots of Target novelisations differed from the television stories they were based on. I must have been eight years old when I first read *Doctor Who and the Daleks*, but even then I'm pretty sure I knew that Ian and Barbara didn't first meet the Doctor and his granddaughter on that foggy night in Barnes Common. The subsequent discovery that there was no glass Dalek in the television version was, however, a disappointing surprise.

I wasn't the only one who was confused. Many years later, when I was directing one of the special features for the *Doctor Who* DVDs, I asked Katy Manning to read some extracts from the Target books. We were in the studio, about to press the 'record' button, when she queried the section of *Doctor Who and the Doomsday Weapon* that I'd asked her to read. "This bit didn't happen!" she said, peering at me over her glasses. With everyone else in the room turning to me for guidance, I flicked to the page in question. In an effort to introduce the character of Jo Grant to new readers, author Malcolm Hulke had invented and embroidered certain scenes. Katy remembered that Jo, her character, had actually arrived in a previous story, *Terror of the Autons*, and was concerned about reading something that was "made up".

Over the next few minutes I sat down with Katy and gave her a crash course in Target books. I told her that Hulke had adapted his own television scripts, that the book had originally been published in 1974, and that no one begrudged him rewriting a little bit of history. In short, I explained that – despite the inaccuracies – the book was regarded as *authentic*. Katy pondered this for a moment, then smiled, nodded, and gave a pitch-perfect performance on the first take.



In hindsight, it's not surprising that Katy was momentarily baffled. How could she have known that the Target adaptations fans admire the most are, ironically, the ones that deviate the most from the television episodes we similarly admire?

This issue's celebration of all things Target embraces those cherished differences with illuminating articles by Paul Kirkley and Jamie Lenman. Our wallchart illustrates all the original covers of Target's television adaptations on one side, while adding revised covers for subsequent editions on the other side. The cherry on the cake is a new and exclusive Target book (which unfortunately we aren't able to make available to our digital subscribers).

Later this month there'll be something else to lighten these dark days. Our lavish bookazine series, *Doctor Who: Chronicles*, begins with an issue entirely devoted to 1965. Let us know what you think of the new publication, and which landmark years you'd like to see us cover in future instalments. In the meantime, if we've sparked any memories of collecting and reading Target books then we'd love to hear them too.

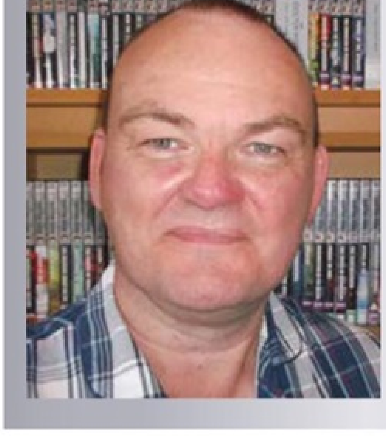
We're back on 4 March. Until then, stay safe.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

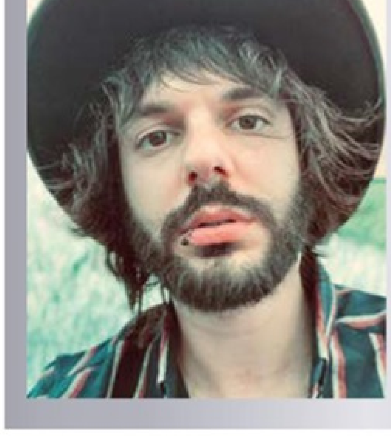
Paul Scoones

Paul researched Philip Martin's scripts for the production information subtitles on the *Doctor Who* DVDs and Blu-rays. On page 48 he examines 'Planet of Fear'. "It's fascinating to see this version of *Vengeance on Varos* at such an early stage and to work out what Philip changed in his rewrites," says Paul.



Benjamin Cook

On page 34 Benjamin talks to BAFTA award-winning editor Rebecca Trotman about her work on *Ascension of the Cybermen*. Benjamin has interviewed at least one cast or crew member from every episode of TV's *Doctor Who* – except *The Enemy of the World* Episode 4. "Curse you, Salamander!"



Jacqueline Rayner

Like the Daleks in those strange 1960s books, Jac has the strength of ten men, can't see the colour red, and is violently offended by the letter J. Which means she insults herself every time she uses her own name. This insight makes her eminently qualified to review the *Daleks!* YouTube series, on page 68.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

John Bishop Begins Filming

★★★★
DIRECTED BY / RÉALISÉ PAR KEN LOACH
SCREENPLAY BY / SCÉNARIO DE PAUL LAVERTY
ROUTE IRISH
MARK WOMACK ANDREA LOWE JOHN BISHOP
THE MOST DANGEROUS ROAD IN THE WORLD CONCEALS AN EVEN DEADLIER SECRET

Showrunner Chris Chibnall has spoken to DWM about the casting of John Bishop, who will play Dan in the next series of *Doctor Who*.

The announcement that the Liverpudlian actor and comedian would be joining the show was kept a closely guarded secret until January, when it was revealed in a teaser trailer broadcast immediately after *Revolution of the Daleks* on New Year's Day.

"I've always got my eye out for performers who are loved, and wondering how good they might be as actors," says Chris. "There's such a great history of performers who start out as comedians transitioning into becoming terrific actors – the best example being Robbie Coltrane in *Cracker*. John's somebody I've been keeping a beady eye on for years. He's quietly built up a body of work, through working with people like Jimmy McGovern and Ken Loach, while also doing a dozen other things like stand-up, autobiography, interview shows, podcasts and travel documentaries. As ever on *Doctor Who*, we put him through a rigorous multi-session audition process, which he engaged with brilliantly and humbly. John and his character bring a different flavour and a different humour to the show. We're loving him in the rushes, and having him as part of the production."

Series 13 of *Doctor Who*, which will also star Jodie Whittaker as the Doctor and Yasmin Gill as Yaz, is currently in production, and will begin on BBC One later this year.

John Bishop on set for Series 13 of *Doctor Who*.

A poster for the Ken Loach film *Route Irish* (2011), which starred John.

McCoy on Blu-ray

Sylvester McCoy's first season as the Doctor will be the next release in BBC Studios' acclaimed *The Collection* range.

Season 24, first broadcast in 1987, is also notable for the departure of Bonnie Langford as Mel and the introduction of Sophie Aldred as Ace.

The stories that comprise the season, all of which have been newly remastered for this set, are *Time and the Rani*, *Paradise Towers*, *Delta and the Bannermen* and *Dragonfire.*

As well as bonus material previously released on DVD, *Doctor Who: The Collection – Season 24* will contain new and exclusive special features. These include: extended versions of all four stories, featuring previously un-transmitted material; immersive 5.1 surround sound; isolated scores; brand-new documentaries, including a feature-length overview of Season 24 and *The Making of Delta and the Bannermen*; four new episodes of *Behind the Sofa* with Sylvester McCoy, Bonnie Langford, Sophie Aldred, Peter Davison, Janet Fielding, Sarah Sutton, Colin Baker and Michael Jayston; *In Conversation* with Sylvester McCoy; *The Doctor's Table*, in which Sylvester McCoy, Bonnie Langford, Sophie Aldred and Clive Merrison reminisce about the making of the season; and *An Audience with Lady Stephens*, a new interview with Season 24 actor and *Rocky Horror* star Patricia Quinn.

The special features also include the trailer for the Season 24 Blu-ray (written and directed by Pete McTighe), rare studio and location footage (including behind-the-scenes material from the regeneration scene), archive treats, convention interviews, information and trivia on every episode, HD photo galleries, plus PDFs of scripts, costume designs and production files from the BBC archive.

Doctor Who: The Collection – Season 24 will be released later this year, RRP £61.27.

Bonnie Langford as Mel and Sophie Aldred as Ace in *Dragonfire* (1987).

UNIT vs the Ice Warriors

Audio drama *UNIT: Nemesis* features characters from the TV series and Big Finish as well as new faces.

Across this four-episode box set – featuring stories written by John Dorney, Lisa McMullin and Andrew Smith – UNIT will face many enemies, including the Ice Warriors.

"This is a new start, a new era for UNIT," says producer David Richardson, "and the beginning of a 16-part epic that will see the return of a number of popular monsters."

"*UNIT: Nemesis* is like UNIT's version of *Avengers: Assemble*!" says fellow producer Emily Cook. "In this first volume, UNIT UK and UNIT Australia join forces when they encounter the Ice Warriors. Meanwhile, as usual, UNIT launches an investigation into something unexpected...

"An ancient artefact – a stone arch anachronistically embedded with electronic circuitry – is recovered following a rupture in an undersea stretch of the Mull lava group in North West Scotland. The arch is a geological feature dating from tens of millions of years ago and it unlocks a link to another world.

"But where has this mysterious arch come from? And where does it lead to? UNIT is on the case! Unfortunately, someone else is too..."

UNIT: Nemesis 1 stars Jemma Redgrave as Kate Stewart, Ingrid Oliver as Osgood, James Joyce as Josh Carter, Tracy Wiles as Jacqui McGee, Christopher Naylor as Harry Sullivan and Eleanor Crooks as Naomi Cross.

"What is young Harry Sullivan doing here in the 20th century?" asks David Richardson. "And who is his colleague Naomi Cross? *UNIT: Nemesis* is an important piece of a jigsaw puzzle that has been planned for some time, and a storyline that will last over the coming years."

UNIT: Nemesis 1 is scheduled for release in November 2021 and is available to pre-order now from *bigfinish.com* priced £24.99 on CD and £19.99 to download.

The Ice Warriors (1967).

Jemma Redgrave plays Kate Stewart, and Christopher Naylor plays Harry Sullivan.

Eleanor Crooks plays Naomi Cross.

Download Daleks

BBC
DOCTOR WHO
SERIES 12
REVOLUTION OF THE DALEKS
ORIGINAL TELEVISION SOUNDTRACK MUSIC BY SEGUN AKINOLA

The soundtrack for the New Year's Day Special is now available from Silva Screen.

"*Revolution of the Daleks* is an emotional rollercoaster," says composer Segun Akinola, "full of action, tension, old friends, old enemies and some heartfelt goodbyes, all of which are accompanied by music that utilises many of the musical themes from Series 11 and Series 12, and very often moves from a solo cello to orchestra, and much more in between.

"It's a Special in every sense of the word, which I hope those who've enjoyed listening to the Series 11 and 12 albums will love. So, if that's you, thank you – this album is dedicated to you!"

Revolution of the Daleks includes the following tracks: *367 Minutes*, *A Cuppa*, *Something Revolutionary*, *Breakout Ball*, *The Clone*, *The Production Line*, *Stability and Security*, *Thank You for Being My Friend*, *Activate*, *The Death Squad*, *Bad Boys* and *Bye Fam*. The soundtrack album is available as a download from *silvascreen.com* (£8.99) and can be streamed at Amazon, Apple, Deezer, Spotify and Tidal.

The episode itself is also out now on DVD (RRP £9.99) and Blu-ray (RRP £12.99).

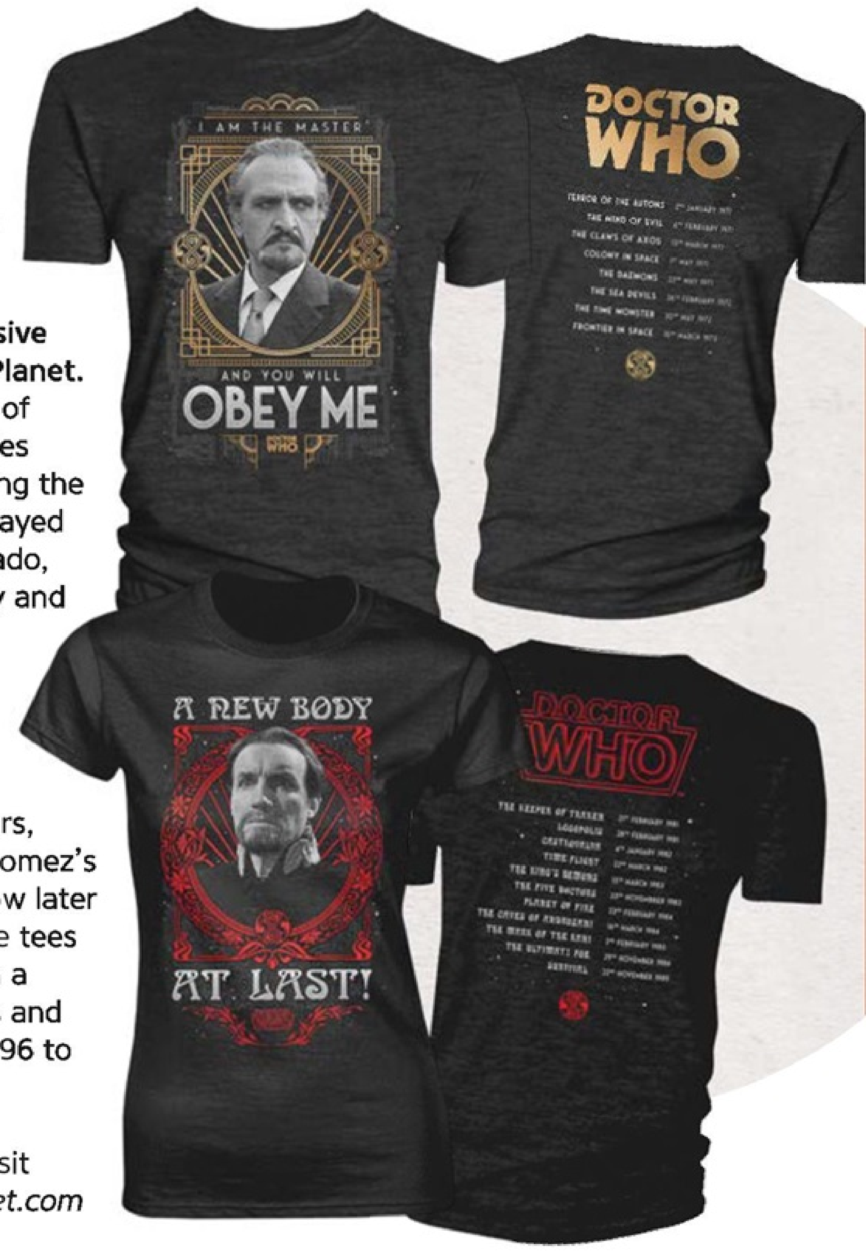
Series 12 composer Segun Akinola.
Photo © Charlie Clift.

Master T-shirts

To mark 50 years of the Master, Titan Merchandise is releasing an anniversary range of apparel, exclusive to Forbidden Planet.

The first set of releases includes t-shirts featuring the incarnations played by Roger Delgado, Anthony Ainley and Eric Roberts. T-shirts of the John Simm, Peter Pratt and Sacha Dhawan Masters, and Michelle Gomez's Missy, will follow later in the year. The tees are available in a variety of sizes and cost from £15.96 to £18.91 each.

For more information, visit *forbiddenplanet.com*



Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

Ben Bucki's photoshoot of a radio-controlled Dalek.

Revolution of the Daleks aired on New Year's Day. January's **Doctor Who Magazine** went to press before we saw the episode, so this issue's *Galaxy Forum* is catching up on what you made of it...

NEW YEAR'S REVOLUTION

SCOTT CARTWRIGHT DERBYSHIRE
Watching *Who* on New Year's Day had me on the edge of my seat. John Barrowman was exceptional as Captain Jack! Quick-witted and dashing. A much-anticipated return and it did not disappoint. His was definitely not a face I thought I would see in the prison alongside the Ood, the Sycorax, the Silence, the Pting and a Weeping Angel. I loved it. And the Daleks were superb, especially those Imperial Dalek-style voices that Nicholas Briggs gave the Security Drones.

Richard Orr recreates a scene from *Revolution of the Daleks* with action figures.

SAM RIPLEY EMAIL
Revolution of the Daleks surpassed my expectations. As thrilling and exhilarating as it is to see Daleks flying around, exterminating, it was the character moments that really stole the show for me. Along with that, 'Easter eggs' were rife: from a mention of Gwen Cooper and Rose to a brief appearance of the Sycorax. It was great to have Jack Robertson back and it was as if Captain Jack Harkness had never left. (Maybe John Barrowman is immortal like his TV counterpart?) Ryan and Graham's emotional exit was the icing on the cake for me, with Graham's observation that "We *do* get aliens in Sheffield" bringing everything full circle after his first appearance in *The Woman Who Fell to Earth*.

MICHAEL WILTON EMAIL
Sorry, I'm going to have to go against the grain on this one and say that I really wasn't impressed with *Revolution of the Daleks*. Don't get me wrong, I love Jodie's Doc. And thankfully the sledgehammer-style preachiness that has exemplified her opening two seasons was not present. But it seems that without it, it was rather unoriginal. The story borrowed heavily from various episodes since 2005 (*Dalek*, *Doomsday*, *Evolution of the Daleks*, *Journey's End*, *Victory of the Daleks*, the list goes on).

I also thought the episode was extremely disjointed, especially at the beginning. The scene at the end between Graham and Ryan pretty much summed it up for me. It was clearly a recreation of the same scene in *The Woman Who Fell to Earth* to show a full circle in their experiences. But what I saw was that they were in the same place doing the same things – back where they started – with very little character development in between.

CHRIS NEWTON BLACKPOOL
In some ways, Ryan and Graham's exit was one of the most understated departures of the revived series. No memory wipe, or parallel universe, or – thank God! – death. And yet it was also one of the most powerful. We left

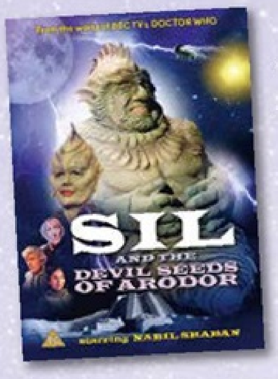
Graham and Ryan depart in *Revolution of the Daleks*.

STAR LETTER

Philip Martin. Photo © Elspeth Moore.

ANDREW BOWMAN DERBY
It was with great sadness that I learnt of the recent passing of Philip Martin, writer of *Vengeance on Varos* and creator of the magnificent Sil.

In tribute to the great man, I thought I'd share with you a very special meeting I had with him. Back in November 2019, I attended a screening of the video production *Sil and the Devil-Seeds of Arodor* at the Derby Quad for my birthday. Entering the screening room, I sat down next to a short staircase leading up to the rest of the seats. A few minutes later, Philip Martin himself came in and sat next to me! I spoke to him about the upcoming attraction, and he was very easy to talk to. On top of that, on the opposite side of the staircase, none other than Sil himself, Nabil Shaban, settled. I was getting somewhat giddy at this point.

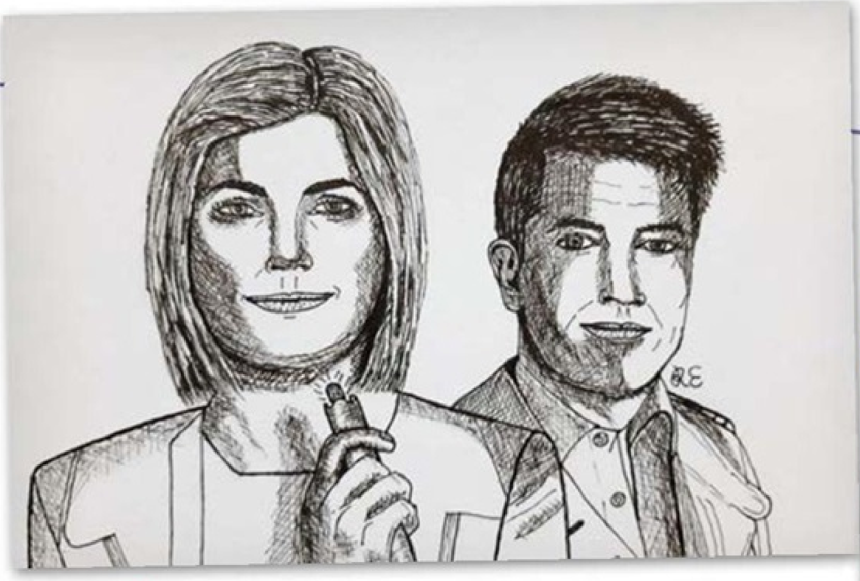


Sadly, Sophie Aldred was running late, but once she arrived she sat the other side of Philip and said hello to me. Amazing! Unfortunately, due to local flooding, the film itself came to an abrupt end during the fourth instalment, so I never got chance to see how it ended. All in all, though, I wouldn't have missed it for the world.

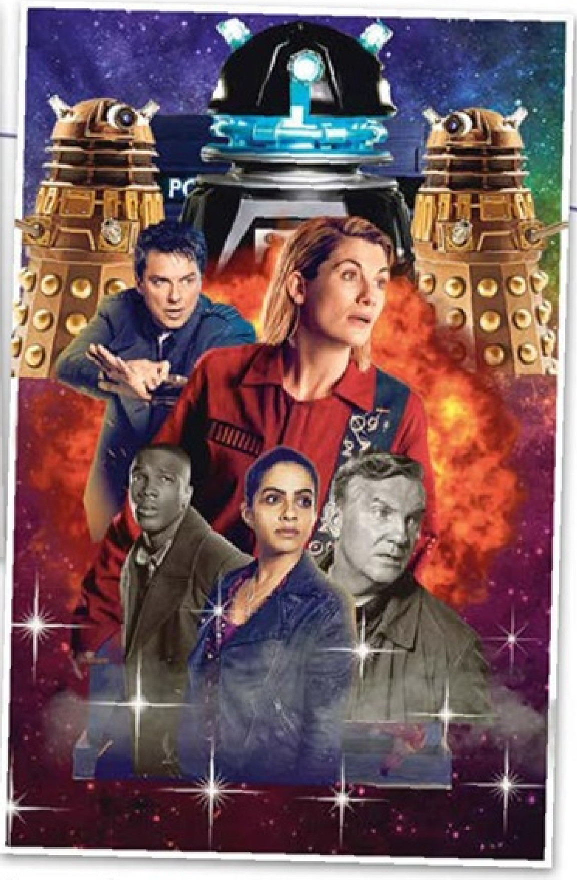
A lovely evening in exalted company. RIP Philip Martin, and thanks for the memories.

Andrew's letter wins him a CD copy of *Antidote to Oblivion*, a full-cast audio adventure written by Philip Martin and featuring the Sixth Doctor, Peri and Sil. It's available from *bigfinish.com* priced £14.99 (CD) and £12.99 (download).

DOCTOR WHO
ANTIDOTE TO OBLIVION
FULL CAST AUDIO DRAMA

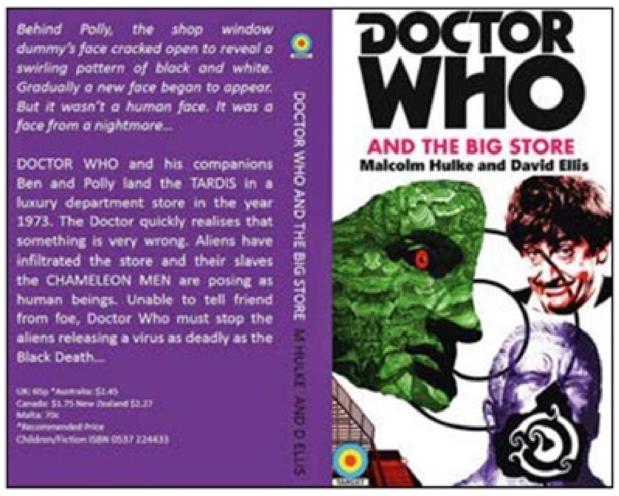


Katie Edwards' drawing of the Doctor and Captain Jack.



Poster artwork for *Revolution of the Daleks* by Mitchell North.

those characters right where we met them. Still on that Sheffield hilltop. Only Ryan is no longer "sick of coming up here, sick of falling, sick of this stupid bike" as he was in *The Woman Who Fell to Earth*. Instead, he's determined. Transformed – or maybe just encouraged – by the Doctor. It put me in mind of a line from *Extremis*: "You don't have to be real to be the Doctor, as long as you never give up." The trolls and gravel creatures don't stand a chance, because Ryan Sinclair and his Grandad are coming for them! It's the perfect reminder to us all, in what is the hardest time most of us have lived through, to Be More Doctor. Never give up. Never give in. Ain't that right, Grandad? What a beautiful way to bookend their story. (And not a dry eye in the house!)



Behind Polly, the shop window dummy's face cracked open to reveal a swirling pattern of black and white. Gradually a new face began to appear. But it wasn't a human face. It was a face from a nightmare...

DOCTOR WHO and his companions Ben and Polly land the TARDIS in a luxury department store in the year 1973. The Doctor quickly realises that something is very wrong. Aliens have infiltrated the store and their slaves the CHAMELEON MEN are posing as human beings. Unable to tell friend from foe, Doctor Who must stop the aliens releasing a virus as deadly as the Black Death...

UK: 60p *Australia: $2.45
Canada: $1.75 New Zealand $2.27
Malta: 70c
*Recommended Price
Children/Fiction ISBN 0537 224433

DOCTOR WHO AND THE BIG STORE M HULKE AND D ELLIS

DOCTOR WHO
AND THE BIG STORE
Malcolm Hulke and David Ellis

Damian Whittle's mock-up for a novelisation of Malcolm Hulke and David Ellis' original pitch for the story that became *The Faceless Ones*.

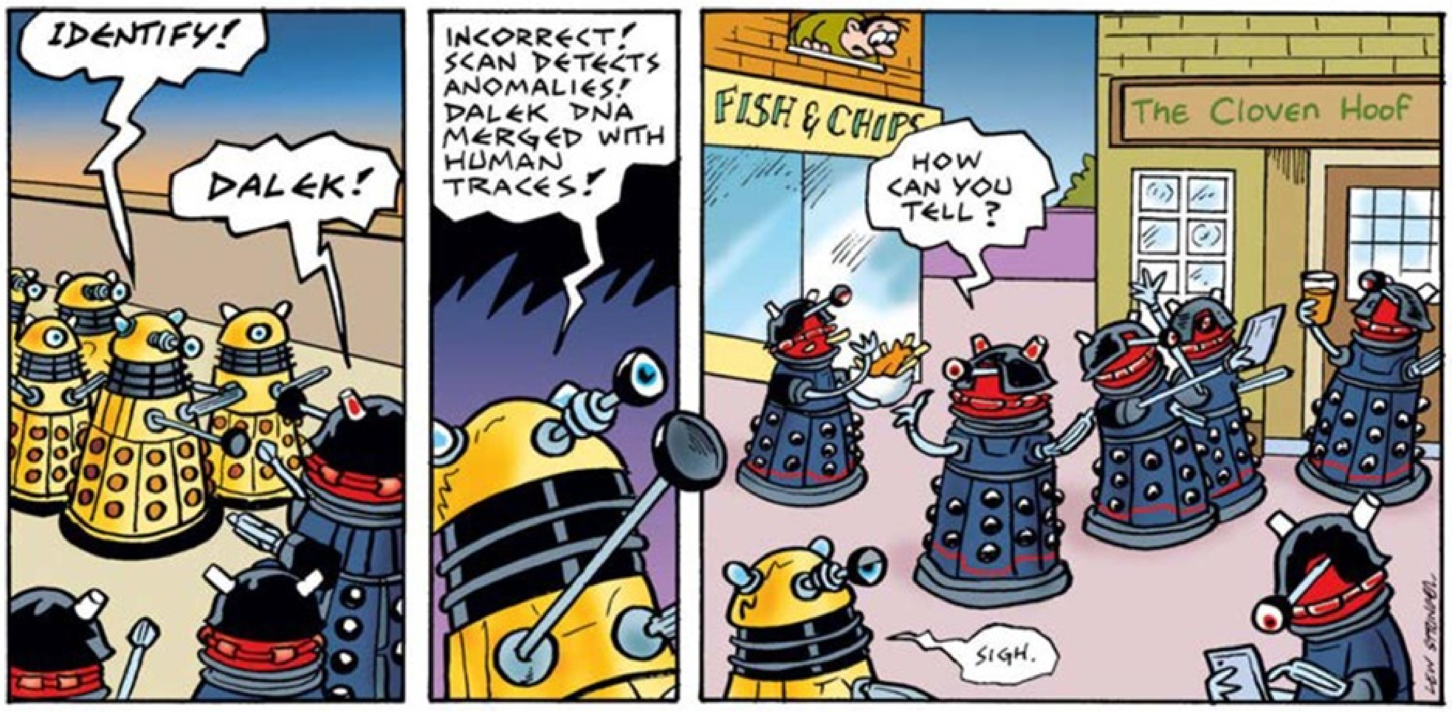
REBECCA HIGNETT EMAIL
My favourite thing about having Captain Jack Harkness back was that he brought such a sense of history to the episode. The references to past companions, the fact that he went to visit Gwen at the end of the episode, even all the monsters in the prison... It really reminded the viewer how much the Doctor has been through. It was a real joy to have Jack back on our screens and interacting with 13! He is such a refreshing and wonderful addition to Team TARDIS.

THOMAS COX EMAIL
It was great to see the Silence, Weeping Angels and the Pting back, albeit briefly. And it was brilliant to see John Barrowman return after 11 years away from *Doctor Who*. I'm looking forward to the new companion, John Bishop, but I hope that Yaz gets the spotlight for a few episodes. I'd love to see more of her backstory.

HANNAH STAUS
PENNSYLVANIA, USA
The New Year's Day Special had everything I'd hoped for: an amazing storyline, a great Dalek invasion and a tearful companion exit. I was hoping that Series 13 would just be the Doctor and Yaz, so I don't know how I feel about adding another companion yet. But time will tell.

TOBY HALL EMAIL
I really enjoyed *Revolution*. Luke Bryant's cinematography was brilliant and Nicholas Briggs continues to have fun voicing the Daleks. ("Daleks do not joke.") It was nice to see Graham and Ryan's journey come full circle, but I would have liked to have seen a resolution to the story arc of Ravio and the rest of the humans from the Series 12 finale. As for John Bishop, I'm reserving judgment until I see his character in action. →

The Daft Dimension BY LEW STRINGER


IDENTIFY!
DALEK!
INCORRECT! SCAN DETECTS ANOMALIES! DALEK DNA MERGED WITH HUMAN TRACES!
FISH & CHIPS
HOW CAN YOU TELL?
The Cloven Hoof
SIGH.
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

I was only saying "___"
A: howdy
B: bonjour
C: hello

How well does John Barrowman know Captain Jack Harkness? Find out as John plays 'What's My Line'. Go to: ***tinyurl.com/WhatsJacksLine***

How do you voice a Dalek? Nicholas Briggs offers some advice and shares some of his favourite lines. Go to: ***tinyurl.com/BriggsDalekVoice***

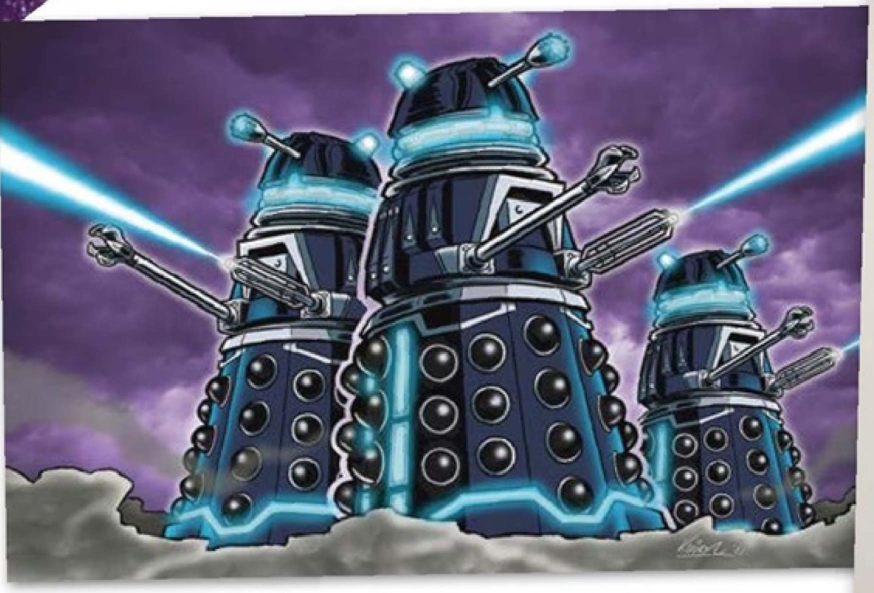
The British Museum's 'Curator's Corner' examines the Tenth Doctor bank notes created by *Doctor Who*'s art department for *The Runaway Bride*. Go to: ***tinyurl.com/DavidTenner***

Doctor Who - In Memoriam 2020

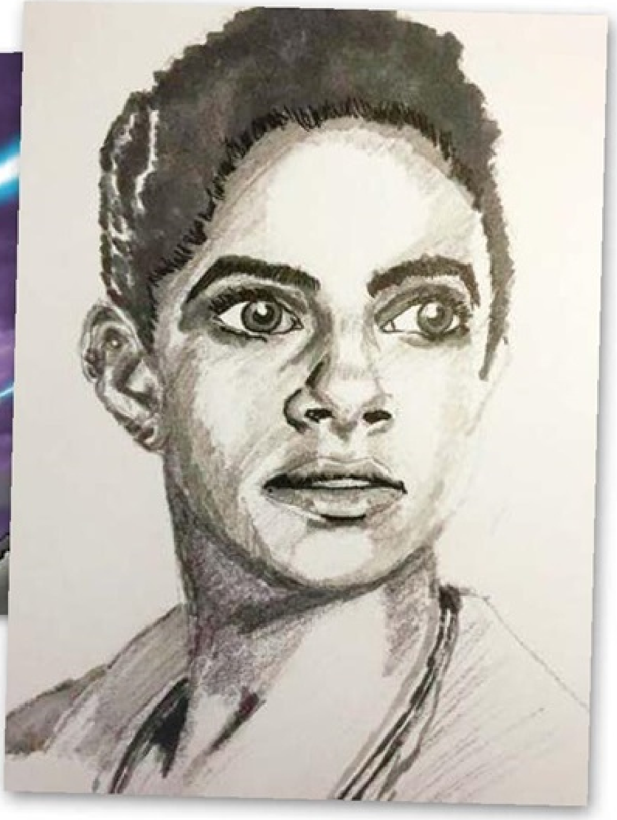
Toby Hadoke pays tribute to the *Doctor Who* personalities who passed away in 2020. Go to: ***tinyurl.com/InMemoriamWho2020***

JOHN BISHOP

At the end of the New Year's Day Special, it was announced that John Bishop will be joining the Doctor. Go to: ***tinyurl.com/JohnBishopWho***



Revolution of the Daleks by Keiron Ward.



John Porter's sketch of Yaz.

ON TWITTER...

@ScottPoole11 Loved *Revolution of the Daleks.* Plenty of little treats, from Rose to Gwen's child, nods to the past series of *Who*. Another version of *Revelation/Remembrance* Daleks, with purity outbursts. Nicely filmed, good endings for Ryan and Graham, nice to see Grace right at the end. Jodie still excels at the role!

@SciFiCosplay99 VERY good story. Chibnall continues to be really good at writing Daleks. Both Jacks were fun to watch, the civil war moments were terrific, and Yaz got some good development. Nice.

@Stormyteacup90 Okay I'm going to say it: did anyone else find it weird that Captain Jack didn't die once?

@JodieBot1 I loved *Revolution*. Jodie's best performance so far! Graham and Ryan's departure made me realise how much I liked them together. I'll miss them now they're gone. The Doctor and Yaz, however, will be brilliant together.

@BlaineCoughlan The ending shot of Ryan finally learning to ride his bike could have potentially been a bit mawkish so I LOVED that it was hilariously undercut in the final frame!

@RodericMaxwell I enjoyed the Special and am really looking forward to seeing John Bishop in the Series. As with Bradley, I think a few people will be surprised that he is an accomplished actor.

@hughesjg Very much looking forward to seeing John Bishop joining the show. To be fair, the previous Liverpudlian occupants of the TARDIS – a certain Tom Baker and Paul McGann – proved quite successful, didn't they?

→ **SARAH SMITH** EMAIL
John Bishop's reveal was not something I was expecting at all. I hope he has an absolute blast playing the part of Dan. Nevertheless, I'm sad that Bradley Walsh and Tosin Cole have now left the show. Chris Chibnall gave their characters some agency in the fact that they left by choice – their adventures can continue on Earth, with the help of some psychic paper from the Doctor! All in all, I think Bradley and Tosin's departure is quite bittersweet.

ASH HUNT EMAIL
The Special felt like a cinematic event. At a time when cinemas have closed down, I had to pinch myself to remember that I was in fact home. Having Captain Jack Harkness back made me feel like I was a kid again. His involvement in the Dalek threat kept playing callbacks in my mind to his first encounter with the Daleks, and the threat they posed to our planet in *The Stolen Earth*. I hope to see more of Jack in the future with the Doctor and Yaz, as both of their characters had amazing chemistry with each other. The conversation that Jack and Yaz had about leaving the Doctor was incredibly touching.

John Barrowman as Captain Jack in *Revolution of the Daleks* (2021).

RACHEL WILLIAMS EMAIL
The surprise of seeing Captain Jack Harkness in *Fugitive of the Judoon* fuelled hopes that he would return and meet Jodie Whittaker's Doctor. *Revolution of the Daleks* delivered and it was a wonderful way to usher out what has been a pretty terrible year for many of us and welcome what we all hope will be a much better year ahead. I have had the *Revolution of the Daleks* poster from **DWM** 559 framed and it has pride of place on my wall.

IAIN CLARKE EMAIL
Our two daughters are big Captain Jack fans and they both loved *Revolution of the Daleks*. By the end of the episode they were outraged by Robertson managing to sleaze his way into being the hero of Earth, while our youngest (eight, soon to be nine) was left distraught at Graham and Ryan's exit. Surely they can't be gone forever! She loves Yaz but can't imagine the Thirteenth Doctor without her whole 'fam'. Fortunately the rest of the New Year's Special reignited her love for the show and has inspired her to decorate her room: her entire bedroom wall is now a shrine to the Doctor and her fam, thanks in no small part to **DWM**'s posters.

Iain Clarke's daughter is a big fan of the Thirteenth Doctor.

We're pleased the posters have been so popular. Hopefully this issue's wallchart will also go down well. And finally...

TIMELESS CHILDREN

BRANDON ARTHUR EMAIL
What a lovely feature from Jonathan Morris to conclude the brilliant *2021 Yearbook*. *The Timeless Children* has been an incredibly divisive episode but thinking about it from the perspective of a child was wonderful and took me back to watching *Revelation of the Daleks* with my young cousin for his first 'classic' era serial. He'd seen all of the new stuff and I'd seen *Revelation* countless times, but getting to see the cliffhanger and the Doctor in peril through his eyes was an absolute joy. With the news that my partner and I are now expecting, I look forward to watching *Doctor Who* all over again through our child-to-be's eyes.

Colin Baker as the Doctor in *Revelation of the Daleks* (1985).

Congratulations, Brandon! That's all for this issue. Keep sending your letters and artwork to the usual address. **DWM**

ALEX **KINGSTON** JOHN **LEESON** DEREK **GRIFFITHS** JANE **SLAVIN** JOE **SIMMS** NICHOLAS **BRIGGS**

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Dame Sheila Hancock.

HONOURS

Sheila Hancock was made a Dame in the New Year Honours List, which also saw recognition for **Toby Jones** (OBE), **Nina Wadia** (OBE) and **Lesley Manville** (CBE). In a reversal of this, **Michael Sheen** has admitted to returning the OBE he was awarded in 2009 after researching the history of Wales and its relationship with England.

AWARDS

Toby Jones is up for Best Actor and **Harriet Walter** for Best Actress in the 2021 BBC Audio Awards.

TELEVISION

Jenna Coleman in *The Serpent*.

The new **Russell T Davies** series *It's a Sin* began on Channel 4 on 22 January and will run for five weeks. Its creative team includes **Phil Collinson** producing, **Peter Hoar** directing, **Andy Pryor** as casting director, **Murray Gold** composing the music and **Shaun Dooley**, **Keeley Hawes**, **Stephen Fry** and **Caroline Berry** among the cast.

David Tennant, **Michael Sheen** and **Georgia Tennant** returned for a new series of BBC One's *Staged* between 4 and 26 January; all episodes are now available on BBC iPlayer. They were joined for this second series of lockdown self-mockery by a stellar cast that included **Simon Pegg**, **Nick Frost** and **Hugh Bonneville**.

Karen Gillan was one of the stars on hand to see in the new year on BBC One Scotland's *Hogmanay* programme.

The Serpent, starring **Jenna Coleman**, will finish its eight-episode run on BBC One on 14 February, with the entire series available afterwards on BBC iPlayer.

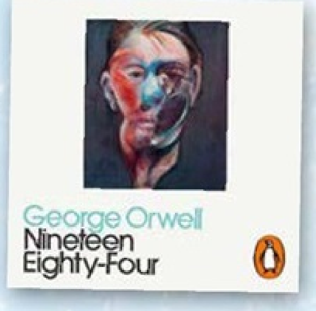
Billie Piper in *Rare Beasts.*

FILMS

Billed as an 'anti-rom-com', **Billie Piper**'s *Rare Beasts* (she writes, directs and stars) is scheduled for release on 19 February and features **Leo Bill**, **Mariah Gale**, **Michael Elwyn**, **Jonjo O'Neill** and **Trevor White**.

Nina Wadia and **Samantha Bond** have been filming *The Stranger in Our Bed* for Buffalo Dragon Productions, due for release later in 2021. The film, from the novel by Samantha Lee Howe, stars Emily Berrington (*Humans*) and Ben Lloyd Hughes (*Divergent*).

AUDIO



Peter Capaldi reads *Nineteen Eighty-Four* as part of a series of new George Orwell audiobooks from Penguin Random House.

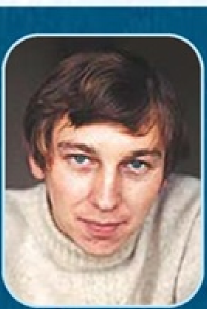
Sharon D Clarke narrates a new version of *Peter Pan*, which is being released to raise funds for Great Ormond Street Hospital. The production also features **Bertie Carvel**, **Olivia Colman** and **Clive Rowe**.

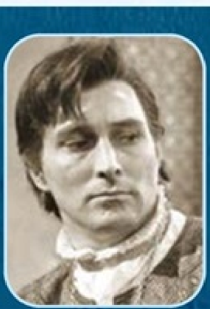
IN THE NEWS

Matt Lucas and **Anne Robinson** were among those hailing *The Sun* newspaper's campaign for volunteers to work as stewards at COVID-19 vaccination centres.

TOBY HADOKE

OBITUARIES

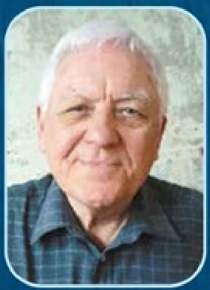

Peter Craze.


Mark Eden.

Barbara Shelley.

James Greene.

Louise Pajo.


Philip Martin.

Louise Pajo, who played Gia Kelly in *The Seeds of Death*, died on 23 November aged 80.

Jules Baker, who with his partner Rosemary made the costumes for the Axons in *The Claws of Axos* and the Ogron eater in *Frontier in Space*, died on 9 December.

Philip Martin, writer of *Vengeance on Varos* and *The Trial of a Time Lord* Parts Five to Eight, as well as various spin-offs for Big Finish and Reeltime's *Sil and the Devil Seeds of Arodor*, died on 13 December aged 82. A full tribute begins on page 44.

Jeremy Bulloch, who was Tor in *The Space Museum* and Hal in *The Time Warrior*, died at 75 on 17 December. His friend, stage school contemporary and co-star in *The Space Museum* (playing Dako), **Peter Craze**, died on 31 December aged 74. Craze also played Du Pont in *The War Games* and Costa in *Nightmare of Eden*. He was the brother of Michael Craze, who played 1960s companion Ben Jackson.

Mark Eden, who played the title role in *Marco Polo* and Donald Baverstock in *An Adventure in Space and Time*, died on New Year's Day aged 92.

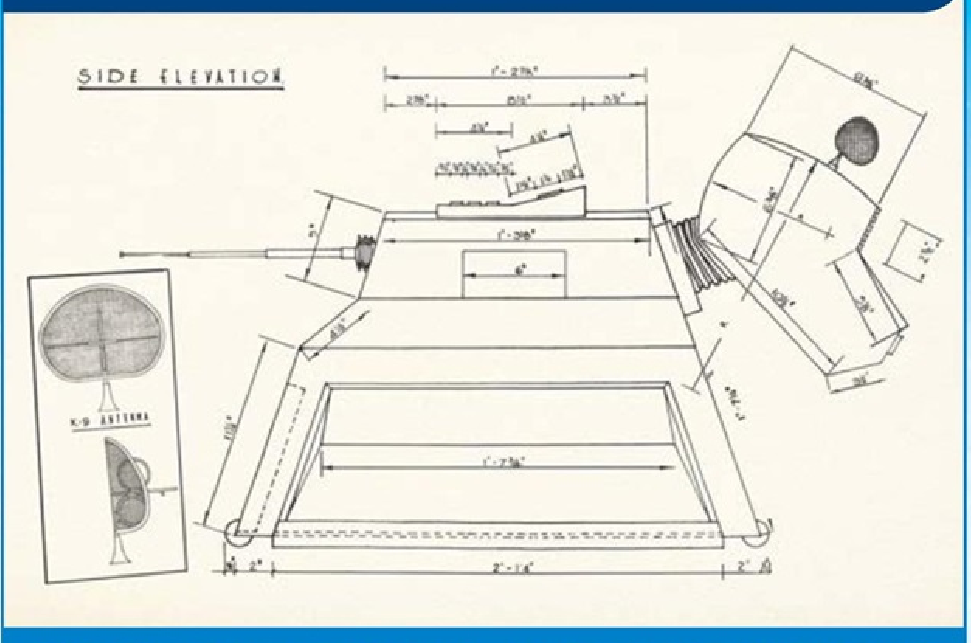
Barbara Shelley, who played Sorasta in *Planet of Fire*, died on 4 January aged 88.

James Greene, who played the Abbott in *The Bells of Saint John*, died at 89 in early January.

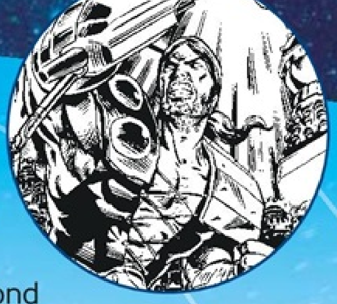
Alex Beaton, who was an executive producer on the 1996 *Doctor Who* TV movie, died on 10 January 2020. He was 86.

Jeremy Bulloch and Jon Pertwee in *The Time Warrior*.

THIS MONTH IN... 1980



One of the Tony Harding K9 blueprints reproduced in issue 17 of *Doctor Who Weekly* (1980).



Abslom Daak, Dalek Killer, in *Emperor of the Daleks*, a comic strip first published in issues 197-202 of **Doctor Who Magazine** (1993). Art by Lee Sullivan.

Below from top: *Doctor Who Weekly* issue 17 featured the then-current Doctor, Tom Baker, on the cover; Daak cradles the body of his beloved Taiyin and swears vengenace on the Daleks, in the final part of *Abslom Daak, Dalek Killer* from *Doctor Who Weekly* issue 20; Daak as he appeared in *Time Heist* (2014). Art by Steve Dillon.

WEDNESDAY 6 FEBRUARY

DOCTOR WHO WEEKLY
Comic Strips! Features! Pin-Ups!
EXCLUSIVE
INTRODUCING THE DALEK KILLER!
THE K-9 BLUEPRINTS
PLUS A NEW ADVENTURE TIMESLIP FEATURING THE FOUR DOCTORS!
ALSO- DOCTOR JEKYLL & MISTER HYDE

Never let it be said that *Doctor Who Weekly* didn't know exactly what its young readership wanted.

Take for example the "EXCLUSIVE" enticement emblazoned across the cover of issue 17, dated 6 February 1980 (on sale the previous Thursday): "THE K-9 BLUEPRINTS". Precise measurements encompassing every last aspect of the Doctor's robot dog, to the imperial inch? *Get in*.

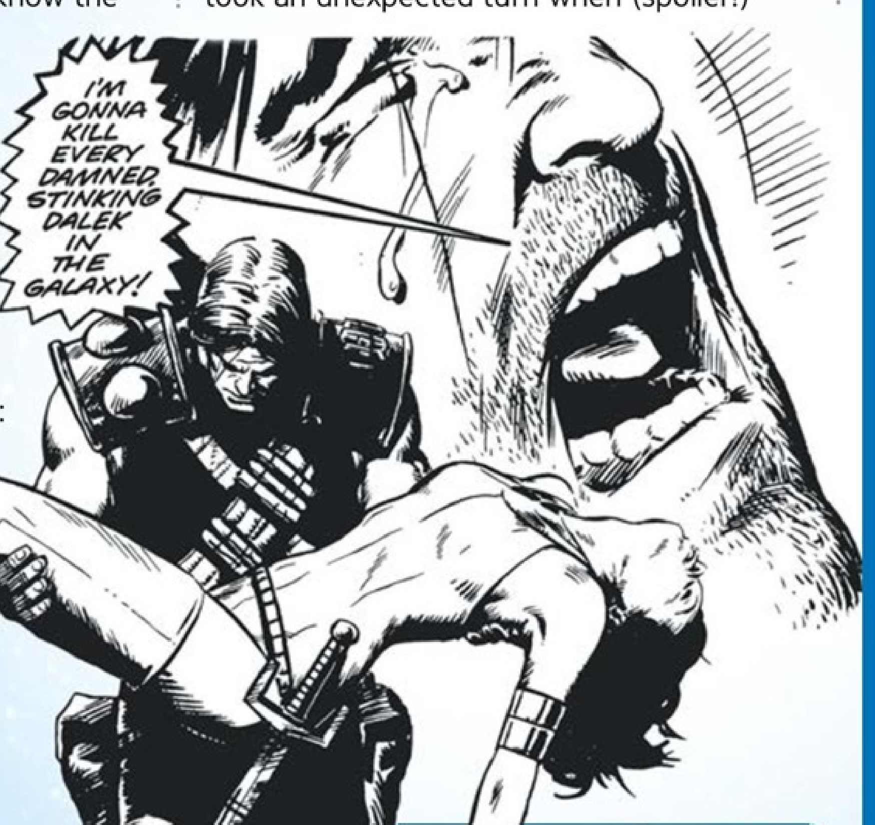
"Why not see if you can build your own K9?" the feature asked. For a nine-year-old *Doctor Who* fan in 1980, constructing one's own silver-sprayed balsa wood K9 effigy was the stuff of fevered dreams...

K9's star status was underlined by his arrival in the first episode of the new strip adventure, *Timeslip* – by popular demand, as the Doctor's letter to the readers in issue 16 had made apparent: "Did you know the BBC and Marvel Comics receive as many fan letters addressed to my little metal mate as they do addressed to me? ... H'mm, I better watch out or Marvel will be wanting to change the title to K-9 Weekly!"

In all that excitement, we might have been forgiven for passing over the second most prominent of issue 17's coverlines: "INTRODUCING... THE DALEK KILLER!" If K9 was the epitome of parentally approved cleverclogs-ery, Abslom Daak, Dalek-Killer, was his diametrical opposite: a murdering maniac whose state-sanctioned punishment was to "act as a guerilla [sic] for the Empire -- kill as many Daleks as you can -- before they kill *you*!"

Daak's arrival, Dalek-dissecting 'chainsword' in hand, was rather like the *Weekly* being gatecrashed by a character from the ultra-violent *2000 AD*, home of the grim lawman Judge Dredd. Indeed, artist Steve Dillon – just 17 years old when he co-created Daak – went on to become a *2000 AD* and *Judge Dredd* mainstay. Writer Steve Moore denied it was his intention: "I think the reason people imagine a *2000 AD* influence on Daak is simply that the story's much darker and more savage than the usual run of *Doctor Who* material," he said in an interview for the website *alteredvistas.co.uk*. If anything, he insisted, Daak was a development of the already-published Axel Pressbutton character, who went on to feature in the later cult monthly *Warrior*.

Four weeks of mayhem followed, for what was Daak but an excuse to destroy as many Daleks as possible in as many ways as could be imagined – sawn through, crushed, exploded. But the final episode took an unexpected turn when (spoiler!) Daak's scantily clad lover, Princess Taiyin of Mazam, was exterminated in Daak's arms. (A little like Diana Rigg's Countess Tracy at the end of the Bond movie *On Her Majesty's Secret Service*, perhaps.) "I'm gonna kill every damned stinking Dalek in the galaxy!" vowed Daak – a promise that has sustained him during his many reappearances: in the *Magnificent Seven*-ish *Star Tigers* (*DWW*s 27-30, **DWM**s 44-46), throughout his first meeting with the Doctor in *Nemesis of the Daleks* (**DWM**s 152-155) and his resurrection in *Emperor of the Daleks!* (**DWM**s 197-202). Outside of these pages, he featured in the *New Adventures* novel *Deceit* (1993), and he's turned up in the Titan Comics range, too.

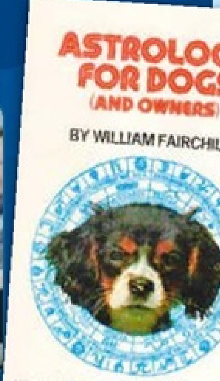

I'M GONNA KILL EVERY DAMNED STINKING DALEK IN THE GALAXY!

So it was perhaps inevitable that Daak would eventually carve his chainsword-indented mark on the programme itself. The Ninth Doctor's vow at the end of *Bad Wolf* (2005) – "I'm going to wipe every last stinking Dalek out of the sky!" – sounded suspiciously like a Daak homage, for one. Then in *Time Heist* (2014), his fizzog featured in a fast-cut sequence of famous criminals from intergalactic history; his place in the *Doctor Who* canon assured.

Given Daak's enduring popularity – a testament to the Steves Moore and Dillon, both of whom died in recent years – one wouldn't bet against this proving to be only Daak's *first* appearance in the series.

ALAN BARNES

ALSO THIS MONTH


ASTROLOGY FOR DOGS (AND OWNERS)
BY WILLIAM FAIRCHILD
FOREWORD BY FREDERICK DAVIES 'ASTROLOGER TO THE STARS'
ILLUSTRATIONS BY LALLA WARD

Thursday the 7th

Wearing Romana's pink-and-white costume from *Destiny of the Daleks* (1979), Lalla Ward appeared on the early-evening magazine show *Nationwide* to promote *Astrology for Dogs (and Owners)*, a book she'd illustrated. She was accompanied by K9, voiced by David Brierley for the last time: "I think he's definitely an Aquarian," she claimed.

At the time, Lalla was rehearsing the role of Ophelia for the BBC Television Shakespeare production of *Hamlet*, opposite later Master Derek Jacobi. Three days later, in the *Sunday People*, she denied rumours of a relationship with her *Doctor Who* co-star Tom Baker: "I adore Tom and I know we are always together when we are working on the programme, but there is no romance," she insisted.

K9 and Lalla Ward, with presenter Hugh Scully on *Nationwide*; the book that Lalla was promoting.

Public Image

How did *Doctor Who* perform on New Year's Day? **TOM SPILSBURY** has all the stats...

Right: The Doctor (Jodie Whittaker) springs her trap in *Revolution of the Daleks* (2021).

Below: One of the new-look 'security drone' Daleks.

Ratings are funny things. Without context, they're just *numbers*. "Five million? How good is that, then?" you might ask, not unreasonably. And the answer is... well, it all depends on your expectations, really.

Here's an example. Over Christmas, BBC One's *Ghosts* special attracted 5.03m viewers – a terrific figure, and by far the comedy show's largest audience to date. Elsewhere, the Christmas Day episode of *EastEnders* was seen by 5.16m viewers. Although marginally higher than *Ghosts*, that has to be seen as a disappointment by the soap's standards. *EastEnders* was only the eighth biggest show of Christmas Day, although it used to regularly deliver one of the highest TV ratings of the entire year. Furthermore, the Walford drama was down by almost two million on the previous year's number. So, despite getting a marginally lower raw number than *EastEnders*, *Ghosts*' rating is much more impressive. Context is key.

With that in mind, let's turn our attention to *Revolution of the Daleks*.

Back in March 2020, the Thirteenth Doctor's second series signed off with *Doctor Who*'s lowest seven-day rating since its 2005 return. Just 4.69 million viewers watched *The Timeless Children* within a week of transmission, barely enough to put the show inside the week's Top 30 programmes. A few weeks earlier, *Can You Hear Me?* and *The Haunting of Villa Diodati* became the first 21st-century episodes to miss the Top 30 altogether.

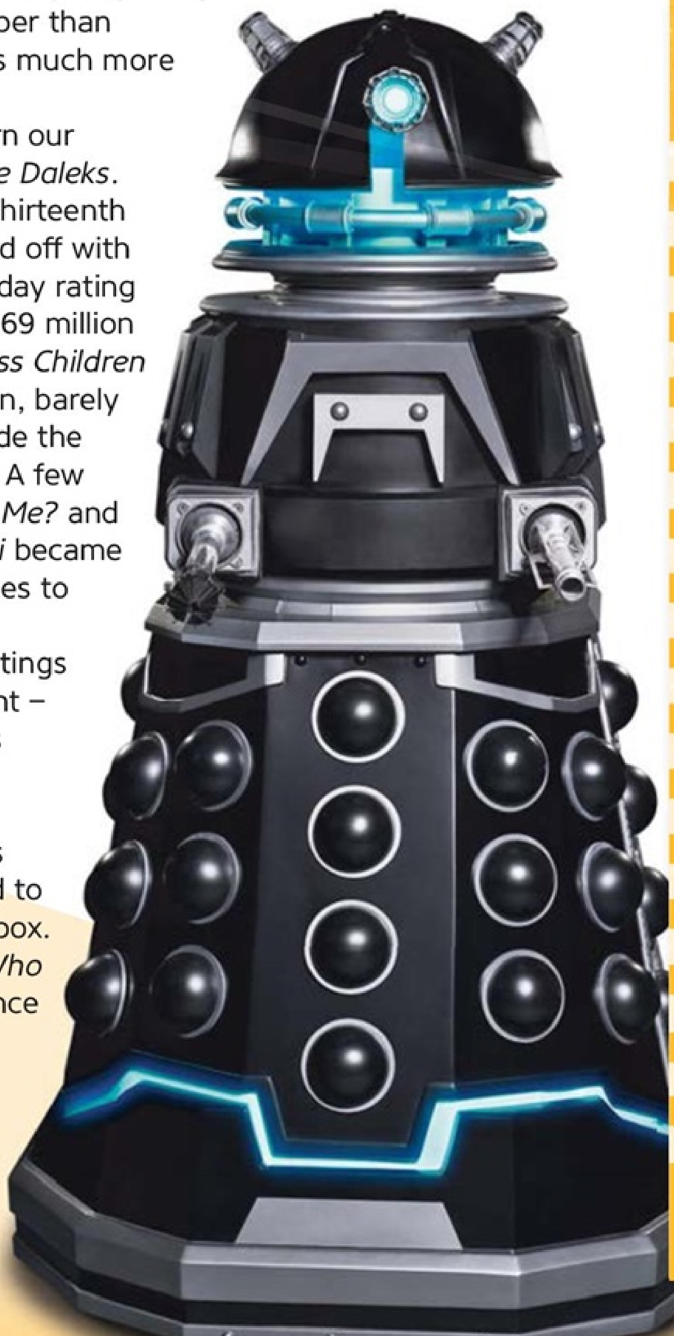
Although *Doctor Who*'s ratings in 2020 were perfectly decent – and on a par with BBC One's other Sunday-night fantasy drama, *His Dark Materials* – there's no denying that it's lost a little ground compared to various other shows on the box. The season earned *Doctor Who* its lowest average ratings since the show's comeback, but (perhaps more crucially) it also averaged its lowest chart positions.

So it's with a certain amount of relief and delight that *Public Image* can report *Revolution of the Daleks*' consolidated rating of **6.35 million** viewers, who watched within a week of transmission, making it the tenth most-watched TV show of the week. That's *Doctor Who*'s highest rating for a year – *Spyfall* Part One had 6.89m (eighth in the weekly chart) 12 months earlier, while the 2019 Special *Resolution* had 7.13m (14th place) a year before that.

Although *Revolution of the Daleks* is, admittedly, the lowest-rated *Doctor Who* Special to date (it's the first to dip below seven million), in context that's a rather good result. You can see from the chart below just how few programmes were ahead of the Doctor during the week – and by fairly small margins, too.

Bagging a place inside the week's Top 10 shows is still very much the exception for *Doctor Who*, rather than the norm. With 862 episodes transmitted since 1963, only 71 of them have reached that high level. *Revolution of the Daleks* is the ninth Jodie Whittaker episode to break into the upper echelons, drawing her level with her predecessor Peter Capaldi on that score. (David Tennant is the leader here with 25 Top 10 appearances; Matt Smith managed it 17 times; William Hartnell eight; while Jon Pertwee, Tom Baker and Christopher Eccleston all did it once each.)

We've now reached the stage where TV viewing has become so fragmented that not many shows can regularly attract six or seven million viewers, let alone the eight million that was commonplace for *Doctor Who* in 2005. There's been a slow-but-steady downward spiral for all of television, and even the Doctor isn't immune. However, if she can keep pulling numbers like this out of the bag, she might just outlast her rivals... **DWM**



TOP 30 UK PROGRAMMES

WEEK COVERING 28 DEC 2020 – 3 JAN 2021

Pos	**Programme** (channel, day)	**Rating** (millions)
1	**Happy New Year Live!** (BBC One, Thu)	**10.05m**
2	**BBC News at Six** (BBC One, Wed)	**7.49m**
3	**A Perfect Planet** (BBC One, Sun)	**7.07m**
4	**Coronation Street** (ITV, Mon)	**6.77m**
5	**Coronation Street** (ITV, Wed)	**6.69m**
6	**The Masked Singer** (ITV, Sat)	**6.60m**
7	**Coronavirus Update: BBC News Special** (BBC One, Wed)	**6.57m**
8	**Coronation Street** (ITV, Thu)	**6.53m**
9	**Coronation Street** (ITV, Fri)	**6.50m**
10	**Doctor Who: Revolution of the Daleks** (BBC One, Fri)	**6.35m**
11	**Antiques Roadshow** (BBC One, Sun)	**6.30m**
12	**BBC News at Six** (BBC One, Tue)	**6.23m**
13	**BBC News at Six** (BBC One, Mon)	**6.20m**
14	**The Serpent** (BBC One, Fri)	**6.18m**
15	**Emmerdale** (ITV, Tue)	**5.86m**
16	**Emmerdale** (ITV, Wed)	**5.81m**
17	**Emmerdale** (ITV, Mon)	**5.81m**
18	**ITV Evening News** (ITV, Fri)	**5.78m**
19	**Black Narcissus** (BBC One, Mon)	**5.71m**
20	**ITV Evening News** (ITV, Mon)	**5.63m**
21	**Countryfile** (BBC One, Sun)	**5.53m**
22	**Emmerdale** (ITV, Thu)	**5.49m**
23	**Emmerdale** (ITV, Fri)	**5.48m**
24	**Black Narcissus** (BBC One, Tue)	**5.42m**
25	**EastEnders** (BBC One, Tue)	**5.33m**
26	**ITV Evening News** (ITV, Wed)	**5.27m**
27	**BBC Weekend News** (BBC One, Sat)	**5.19m**
28	**BBC Weekend News** (BBC One, Sun)	**5.05m**
29	**Beat the Chasers** (ITV, Sun)	**5.01m**
30	**EastEnders** (BBC One, Mon)	**5.01m**

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched on televisions and other devices within seven days of transmission. The figures do not include repeat broadcasts, but do include +1 channels. All figures: BARB

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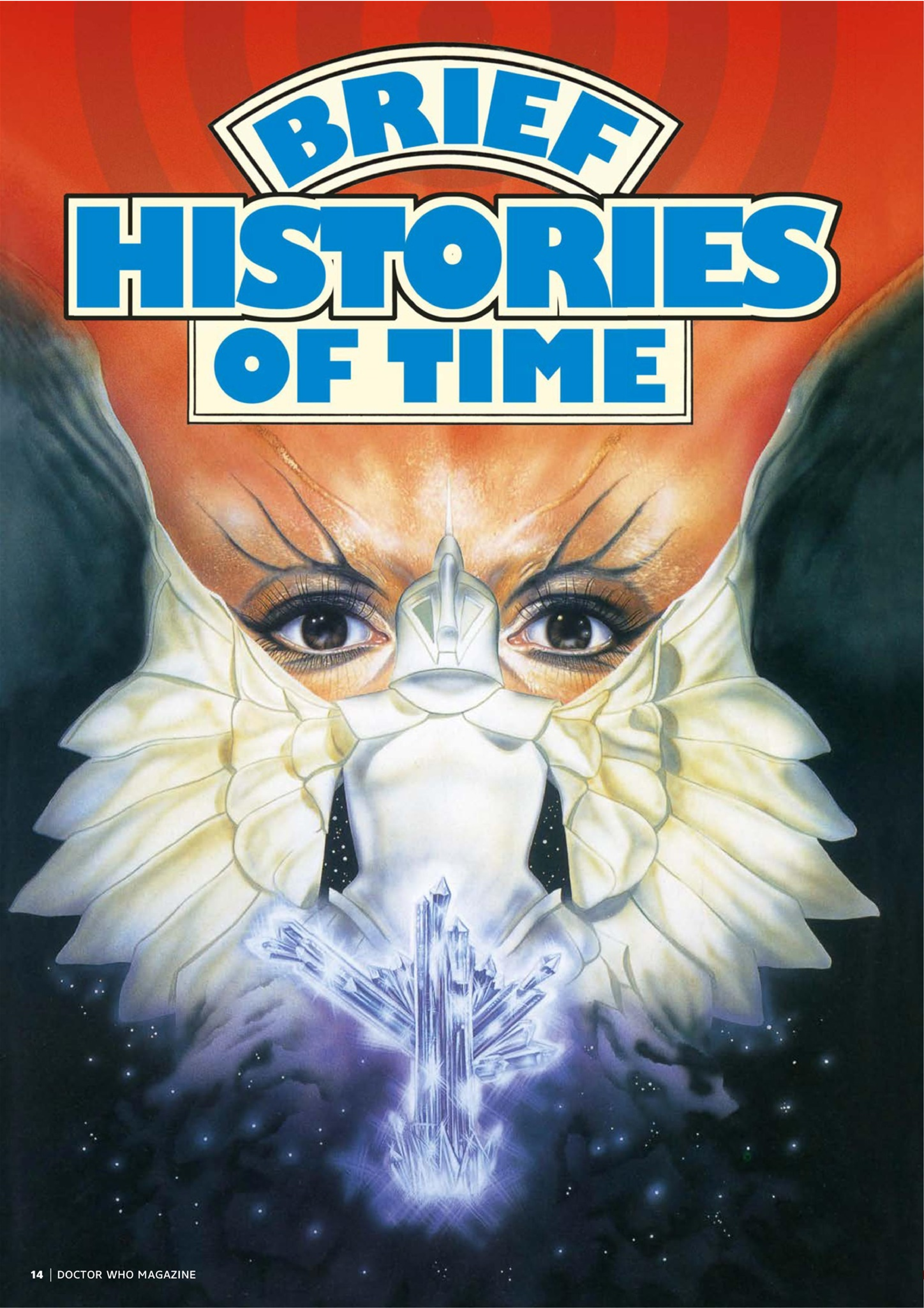
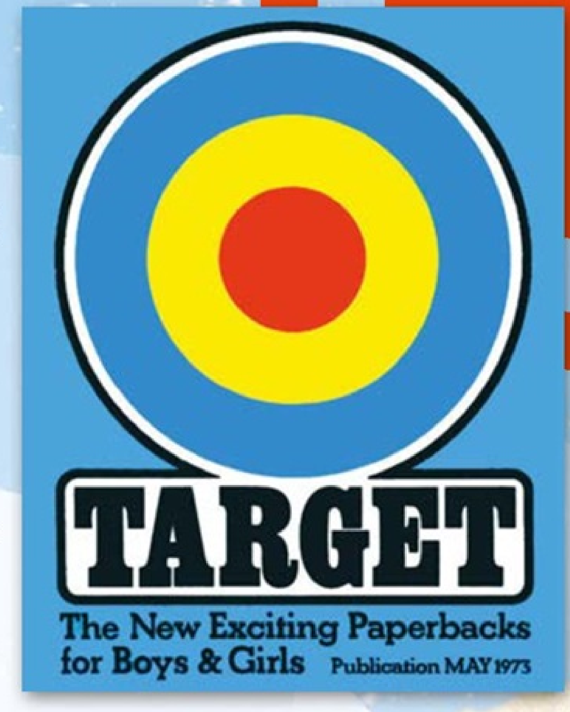
BRIEF HISTORIES OF TIME



The *Doctor Who* books published by the Target imprint developed a unique literary house style. **PAUL KIRKLEY** doffs his battered, broad-brimmed hat to a wheezing-groaning world of wonder inspired by the children's own programme which adults adore.


TARGET
The New Exciting Paperbacks for Boys & Girls
Publication MAY 1973

Novelisation. Is it even a word? The *Oxford English Dictionary* doesn't seem to think so.

And yet *Doctor Who* fans have been using it for decades: one of those tell-tale signifiers – like 'roadster', 'production values' and 'Hinchcliffe era' – that lets you know you're among friends. The Tenth Doctor even said it on television, in 2007's *The Shakespeare Code*. Has anyone else ever said 'novelisation' in a primetime TV drama, do you think?

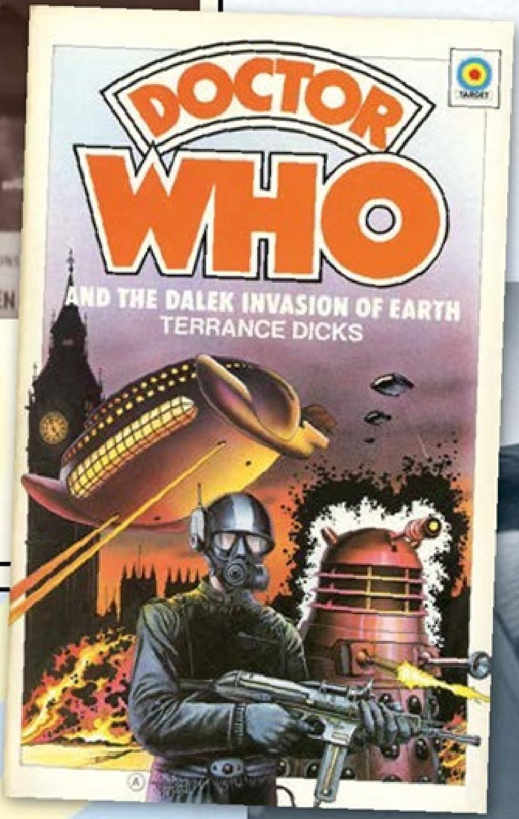
Though we didn't invent the word, its enduring currency in the *Doctor Who* world is undoubtedly linked to Target books – those pocket-money-friendly oblongs of magic and wonder that, for a generation of fans raised in the Old Times before video, DVD, Blu-ray and BritBox, offered a precious opportunity to discover (or rediscover) the Doctor's long-vanished TV adventures.

And it's fitting that we should use a relatively unusual word to describe the books, because the novels themselves are full of such idioms – a thrilling, secret language of wheezing-groaning sounds, pleasant open faces, escapes to danger and young-old crotchety frock coats (or something like that, anyway).

Many of these are the work of one man – the late great Terrance Dicks, whose punchy, rat-a-tat prose across no fewer than 64 books came to define the range and its brisk, urgent, fat-free storytelling style.

So to celebrate the publication of some new Target novels – sorry, *novelisations* – join us as we take a tour of the range in its own unique lexicon. Starting – where else? – on page one...

"Through the ruin of a city stalked the ruin of a man."



This arresting start to Terrance Dicks' *Doctor Who and the Dalek Invasion of Earth* (1977) is surely an opening gambit to rival *Pride and Prejudice*'s truth universally acknowledged and *Nineteen Eighty-Four*'s clocks striking 13.

Elsewhere, Dicks favoured a more once-upon-a-time, storybook quality: "For an adventure that was to be one of the most astonishing of the Doctor's very long life," he writes at the start of *The Three Doctors* (1975), "it all began very quietly." At other times he cut straight to the chorus, opening with a familiar favourite like: "Through the vortex, that mysterious region where time and space are one, sped a police box that was not a police box at all." (*Doctor Who and the Destiny of the Daleks*, 1979.)

And just occasionally, especially when he was producing books on an industrial scale in the late 1970s, it was hard to escape the feeling the master storyteller was phoning it in a bit, hence the somewhat prosaic opener to *Doctor Who and the Androids of Tara* (1980): "The Doctor was playing chess with K9." Well, it's factually accurate, at least.

Other authors preferred to indulge in a little poetic licence. "The full moon hung huge and heavy above the smudging, scurrying November clouds, casting baleful light on the rolling Dorset countryside," writes Terence Dudley – possibly with quill in hand – at the start of, of all things, *K9 and Company* (1987). Or how about this, from Brian Hayles' *Doctor Who and the Curse of Peladon* (1975): "The electric storm clawed and tore its way across the night sky like a wild animal, flaring suddenly into ripples of lightning more eerie and majestic than the three moons of Peladon."

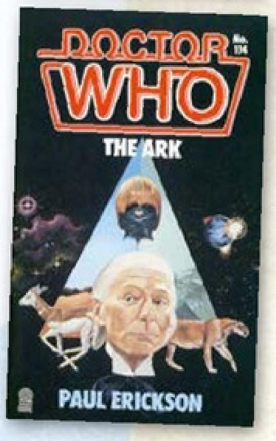
The opening of Ian Briggs' *The Curse of Fenric* (1990) hints at Steven Moffat levels of timey-wimeyness, with the very pleasing: "Every story must have a beginning, a middle and an end. But it's never that simple." His contemporary Kevin Clarke, meanwhile, offers the following quixotic flight of fancy at the start of *Silver Nemesis* (1989): "The closer one travels towards it from the cold silent darkness of space, the more the planet Earth appears as a backcloth to some small theatrical performance taking place on a limited budget." Does it *really* though, Kevin?

The award for pithiest opening, though, goes to Paul Erickson's *The Ark* (1987), the entire opening paragraph of which reads simply: "Jungle." Can you guess where this scene is set? That's right – it's aboard a spaceship. →

Opposite page: Andrew Skilleter's cover art for *The Time Monster*, published by Target in 1986.

Above: Promotional material for the launch of Target Books in 1973.

Doctor Who
THE CURSE OF FENRIC
IAN BRIGGS

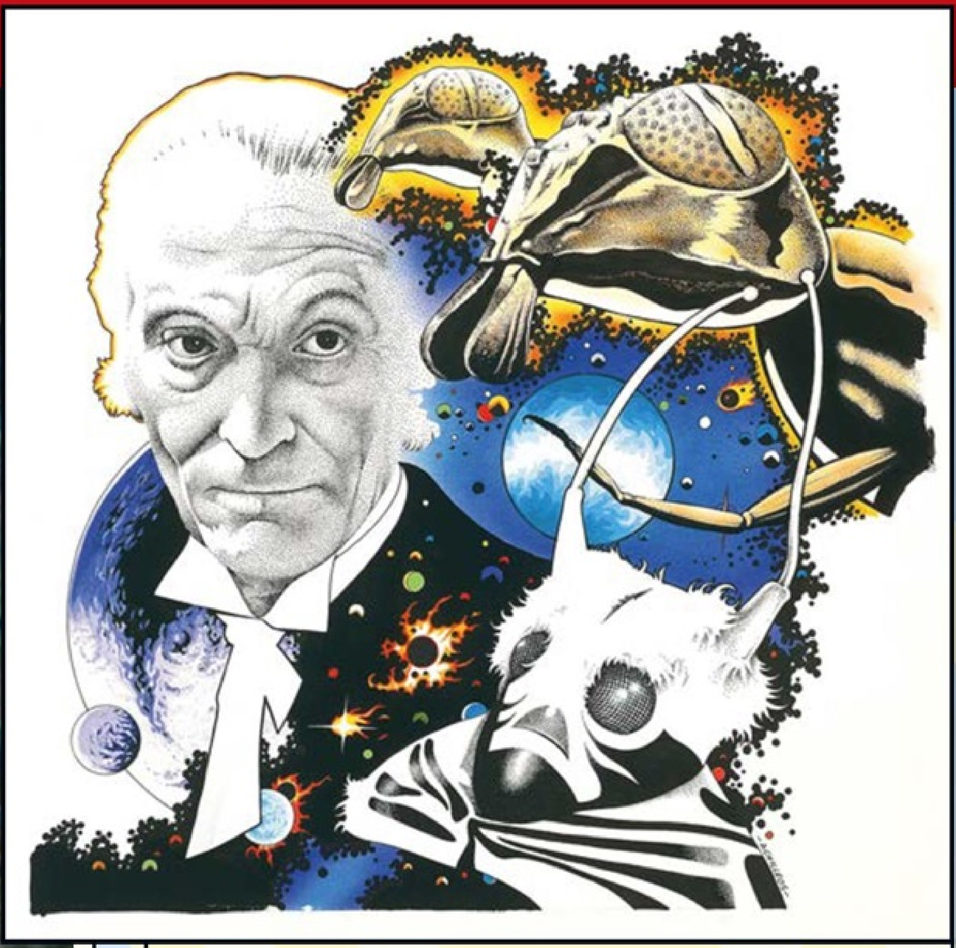


Left: *The Curse of Fenric* (1990, cover art by Alister Pearson) and *The Ark* (1987, cover art by David McAllister).

Far left: A Roboman (Kenton Moore) stumbles to his death in the opening scene of *World's End*, the first episode of *The Dalek Invasion of Earth* (1964).

Left inset: The first edition of Target's *Doctor Who and the Dalek Invasion of Earth* (1977, cover art by Chris Achilleos).

Below: The Doctor (Tom Baker) plays chess with K9 in Part One of *The Androids of Tara* (1978).



Above left: The TARDIS lands on Earth in Episode 1 of *Spearhead from Space* (1970), the story novelised in 1974 as *Doctor Who and the Auton Invasion*.

Above right: Chris Achilleos' cover art for *Doctor Who and the Zarbi*, published by Target in 1973.

Right: Andrew Skilleter illustrated the cover of *Doctor Who and the Keeper of Traken* in 1982.

Below left: The 1991 edition of *Logopolis*, with cover art by Alister Pearson.

Below centre: *The Myth Makers* (1985, cover art by Andrew Skilleter).

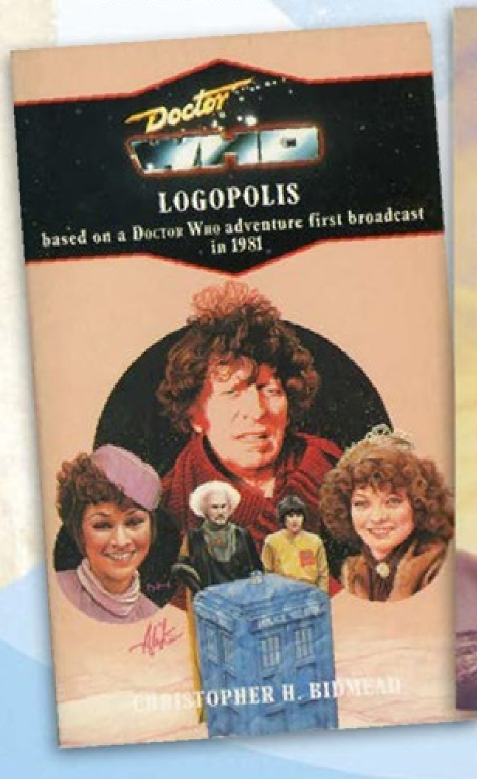
Below right: Vicki (Maureen O'Brien) and the Doctor (William Hartnell) with the astral map in *The Web Planet* (1965). The story was novelised that year as *Doctor Who and the Zarbi*.

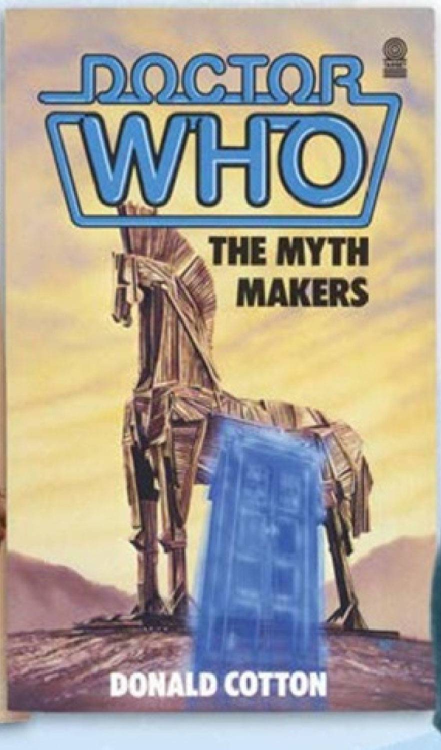
"A strange wheezing and groaning filled the air."

First used by Terrance Dicks in *Doctor Who and the Auton Invasion* (1974), this remains the definitive description of the TARDIS engines, arguably rivalled only by **Doctor Who Magazine**'s own "Vworp Vworp!" The phrase is so iconic, in fact, that Steven Moffat even slipped it into his script for the 50th Anniversary Special *The Day of the Doctor*. Christopher H Bidmead's "chuffing and groaning" variation, from 1982's *Logopolis*, didn't stand a chuffing chance by comparison.

Other Target authors opted to go down a more zoological route, including Malcolm Hulke's "like, yet not quite like, the trumpeting of a thousand elephants" (*Doctor Who and the Doomsday Weapon*, 1974), Philip Hinchcliffe's "a peculiar trumpeting noise like a wounded animal" (*Doctor Who and the Masque of Mandragora*, 1977), and Terence Dudley's "like the cry of a horse in pain" (*The King's Demons*, 1986).

Donald Cotton co-opted Homer himself to narrate 1985's *The Myth Makers* (which is basically *The Iliad* but better, because it's got Doctor Who in it). The great poet duly lived up to his reputation, memorably describing the TARDIS landing with "a noise reminiscent of a camel in the last stages of dementia praecox". Well, as River Song once admonished the Doctor, that's what happens if you leave the brakes on.

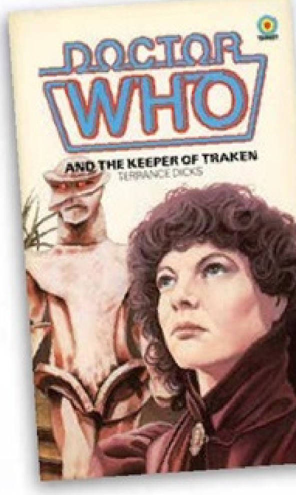




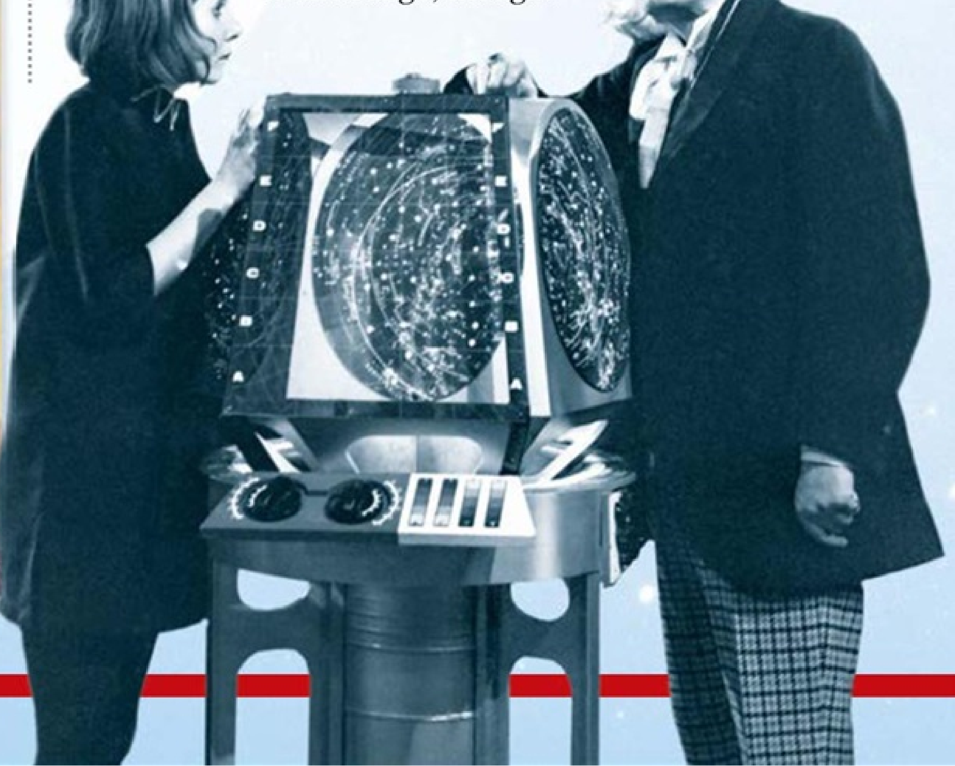
Escape to Danger

The most celebrated of Target Books' dramatic, deliciously pulpy chapter titles made its debut (as *Escape into Danger*) in the very first book, David Whitaker's *Doctor Who in an Exciting Adventure with the Daleks*, published by Frederick Muller in 1964 and republished by Target as *Doctor Who and the Daleks* in 1973.

It quickly reappeared as the slightly tweaked *Escape to Danger* in Bill Strutton's *Doctor Who and the Zarbi* (published by Frederick Muller in 1965 and republished by Target in 1973); it's also the name of the third episode of the TV story on which the novelisation is based, *The Web Planet* (1965). Brian Hayles used *Escape into Danger* in 1975's *Doctor Who and the Curse of Peladon*. Terrance Dicks went with *Escape to Danger* for *Doctor Who and the Genesis of the Daleks* (1976) and *Doctor Who and the Keeper of Traken* (1982) before re-employing *Escape into Danger* for his 1981 novelisation of the first TV story, *Doctor Who and An Unearthly Child*. This variation makes its last appearance in the original Target range in Philip Martin's *Vengeance on Varos* (1988) – but Paul Cornell couldn't resist using it for a chapter of *Twice Upon a Time* (2018), while James Goss upped the ante with *Escapes to Danger* in the Target version of *City of Death* (2018).



It isn't the most popular chapter title in the range, though:



Capture (or *Captured*) appears in ten books and (*The*) *Sacrifice* clocks up 11 entries. But the winner, with 16 appearances, is (*The*) *Escape*. Though, more often than not, it does indeed turn out to be an escape into danger.

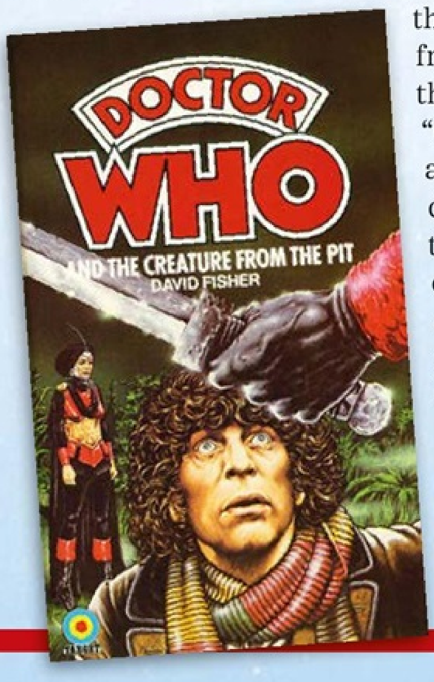
Disappointingly, some later Target books didn't bother with anything more imaginative than Chapter One, Chapter Two etc, while Steve Gallagher proved himself the James Joyce of the range by dispensing with the whole fiddly business of chapters altogether for *Doctor Who and Warriors' Gate* (1982) and *Terminus* (1983).

> "A shapeless, suppurating mass of glistening green tissue, in the midst of which his eye rolled like an enormous shelled egg."

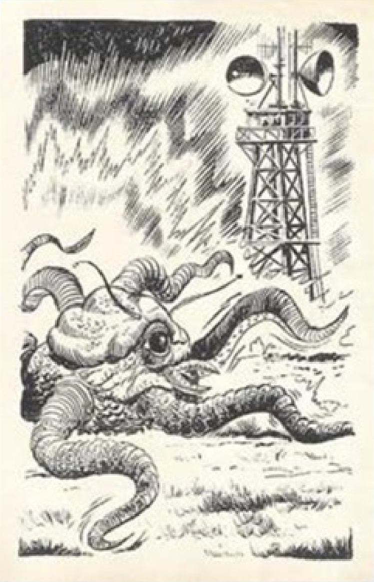
This visceral description of Noah's infected face was one of the reasons Steven Moffat, in his introduction to the 2012 reissue, described Ian Marter's *Doctor Who and the Ark in Space* (1977) as "the Hammer Horror remake" of the TV story.

Upping the horror content wasn't Marter's only NSFW contribution to the Target books. He casually drops the B-bomb in 1981's *Doctor Who and the Enemy of the World* and doesn't shrink from scenes of graphic violence: in *Doctor Who and the Sontaran Experiment* (1978) he spends several pages luridly itemising Sarah's torture at the hands of Styre, including the moment when "she felt her skin splitting and crackling in the ferocious heat, curling layers of it peeling away from her like the skins of an onion". Eeeeuw.

While it was obviously considered perfectly fine to fill the shelves of the nation's junior lending libraries with such brutal fare, sex remained largely beyond the pale in the Target books. Though not entirely: in *Doctor Who and the Creature from the Pit* (1981), David Fisher offers the following – surprisingly frank – account of life in the Tythonian boudoir: "Once two Tythonians (who are essentially tri-sexual) decided to amalgamate, they rolled together, and over the course of a couple of hundred Chlorissian years they absorbed each other, becoming a single enormous entity (probably one mile in length) possessed of no fewer than six different sexes."



> "It crouched beside the radio telescope tower, dwarfing it, a many tentacled monster, something between spider, crab and octopus."



With vivid descriptions like that, from the dramatic climax of Terrance Dicks' *Doctor Who and the Terror of the Autons* (1975), is it any wonder that kids who'd grown up on the Target adaptations felt a bit deflated when they finally got to see the underwhelming TV version?

Freed from the show's pin-money budget, the books allowed *Doctor Who*'s universe of wonders and terrors to take full flight in the readers' imagination. Take this, from Dicks' *Doctor Who and the Giant Robot* (1975): "The giant feet stamped a Land Rover into twisted metal. It picked up a lorry and →

Far left: Noah continues his hideous transformation into a Wirrn in *The Ark in Space* (1975).

Left: The Nestene Consciousness – described on the back cover of *Doctor Who and the Terror of the Autons* (1975) as "Part crab, part spider, part octopus..." Illustration by Alan Willow.

Below left: *Doctor Who and the Creature from the Pit* (1981, cover art by Steve Kyte).

Below centre: Artist Alister Pearson (left) with then DWM editor Gary Russell in 1994. Photo © Marcus Hearn.

Below right: The portrait of author Terrance Dicks that appeared on many of his hardback *Doctor Who* novelisations.

"Over the centuries the Logopolitans had developed a completely new kind of mathematics..."

The Logopolitans may have been masters of block transfer computation, but even they'd have struggled to follow the Target's unorthodox numbering system.

The first title in the range was 1973's *Doctor Who and the Daleks*, so that's obviously book number... 16. Meanwhile, the novel of the first TV story is book number 68.

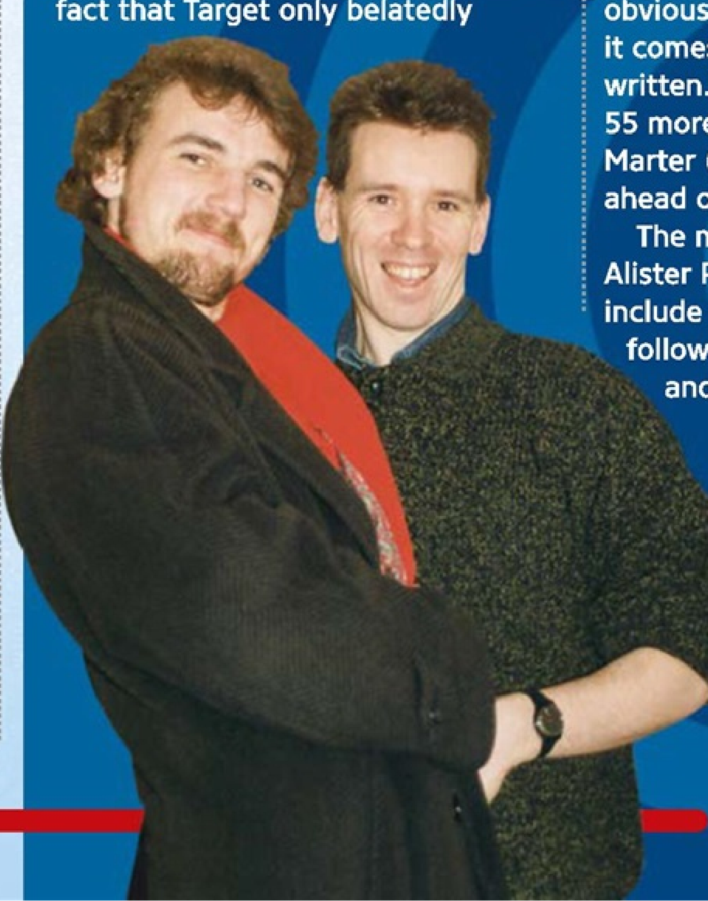
The *actual* number 1 is *Doctor Who and the Abominable Snowmen* (1974) – which is the 38th television story, and the tenth Target book to be published.

So what gives? The issue lies in the fact that Target only belatedly introduced a numbering system in 1983. In their wisdom, they decided to number all the existing books alphabetically – from *Abominable Snowmen* to *Zarbi* – after which they were numbered in release order. Simple.

Up for some more number-crunching? Terrance Dicks is the obvious out-front leader when it comes to the number of books written. His tally of 64 is a whopping 55 more than second-placed Ian Marter (9), who squeaks in just ahead of Malcolm Hulke (7).

The most prolific cover artist was Alister Pearson, whose 84 paintings include many 1990s reissues, followed by Andrew Skilleter (45) and Chris Achilleos (28).

At the height of the range's popularity, a Target book could expect to sell between 60,000 and 80,000 copies, with total sales thought to number around 13 million – a publishing phenomenon, by any metric.



Above left: *Doctor Who and the Giant Robot* (1975, cover art by Peter Brookes), the novelisation of *Robot* (1974-75). Brookes is now an acclaimed political cartoonist.

Above centre: The Myrka in *Warriors of the Deep* (1984).

Above right: William Russell as Ian Chesterton in a publicity shot for the first episode, *An Unearthly Child* (1963).

Below left: *Doctor Who and the Hand of Fear* (1979, cover art by Roy Knipe) and the 1979 edition *of Doctor Who and the Cave-Monsters* (first published in 1974, cover art by Chris Achilleos), the novelisation of *Doctor Who and the Silurians* (1970).

Below right inset: *The War Machines* (1989, cover art by Alister Pearson and Graeme Wey).

Below right: The Doctor (Sylvester McCoy) in the literal cliffhanger to *Dragonfire* Part One (1987).

→ flung it across the fields. It landed in a tree, where it hung like some incredible metal bird, the torn canvas of its hood flapping in the wind." The nearest we got to that on TV, you may recall, was an Action Man tank being slowly prodded into shot by a presumably mortified stagehand.

Target also gave the series' monster menagerie a Hollywood makeover. In *Warriors of the Deep* (1984), for example, Dicks describes the infamous Myrka as a ferocious prehistoric beast with "a hideous, dragon-like head, glowing eyes, savage fangs, powerful limbs and a long tail" – a far cry from the pantomime seahorse operated by those two guys from *Rentaghost* that we saw on screen. Malcolm Hulke's *Doctor Who and the Space War* (1976) similarly reinvents the Ogron-eating monster of *Frontier in Space* – which has variously been described as a duvet, a bin bag and a deflated bouncy castle – into a fearsome lizard creature.

Finally, ten spotter points to any readers who can guess which terrifying brute this is a description of: "The monster was a good eight feet tall – and it walked upright like a man. It had coarse black fur, slavering jaws filled with yellow, pointed teeth and a stubby horn projecting from the centre of its forehead. A mixture of bear, ape and boar, with the nastiest features of all three." That's right, it's the 'Taran Wood Beast', as it appears in *Doctor Who and the Androids of Tara*. Nice try, Terrance, but we're not sure you've *quite* captured the 'fire-damaged kiss-o-gram gorilla' look of the TV original...

> *"I stopped the car at last and let the fog close in around me. I knew I was somewhere on Barnes Common..."*

Readers of *Doctor Who in an Exciting Adventure with the Daleks* could be forgiven for being a little confused by the opening chapter, in which our narrator, scientist Ian Chesterton, meets Susan English [sic], her private tutor Barbara Wright and her grandfather the Doctor, following a fatal car crash in the freezing fog of London's Barnes Common. In other words, David Whitaker has decided to dispense with the Palaeolithic faff of the first TV serial altogether and introduce his players in a new – and considerably more dramatic – fashion that lets him cut straight to what the kids really want: Daleks. (One of which, incidentally, is memorably depicted inside a glass casing – an idea that would take more than 20 years to reach the screen.)

These would be the first of hundreds of deviations from the TV scripts that Target authors would make over the years. And Ian and Barbara aren't the only companions to get a new origin story. In *Doctor Who and the Doomsday Weapon* (1974), Malcolm Hulke has Jo Grant joining UNIT at the start of what was actually her fourth televised story,

"The Doctor is required!"

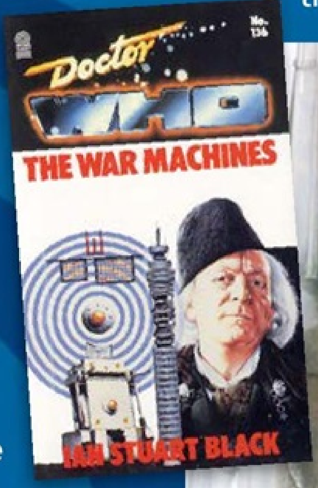
Often, Target books didn't just deviate from the TV scripts – they went out of their way to fix continuity errors, fill in plot holes and generally clean up after their screen counterparts like the literary equivalent of a zoo keeper in the elephant house.

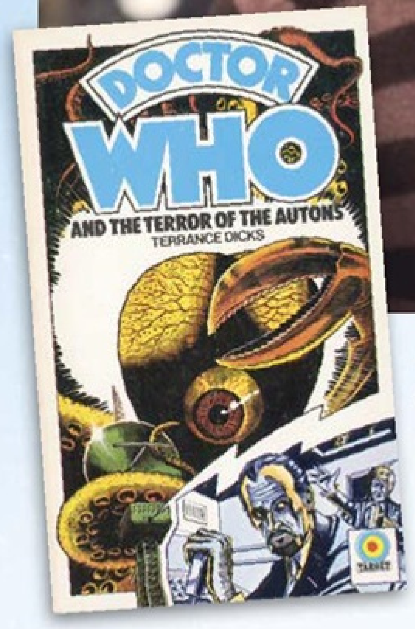
That scene in *The Hand of the Fear* (1976) where the Doctor and Sarah shelter from an exploding nuclear power station by (checks notes) ducking down behind a Jeep? In Terrance Dicks' 1979 novelisation, the scientist Watson helpfully stops to explain that Air Command will be using "their new stand-off missile with limited fall out". Phew!

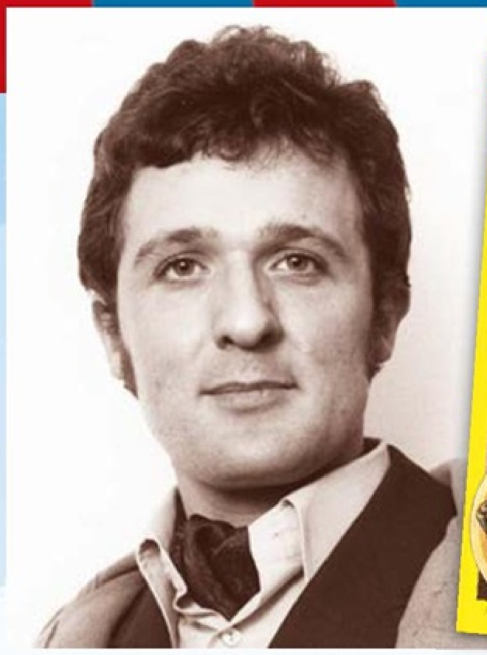
How about the infamous moment in 1987's *Dragonfire* when the Doctor dangles precariously over the edge of a cliff for... reasons that aren't at all clear? In Ian Briggs' 1989 novel, he briskly explains that "the only way forwards was down". So now you know.

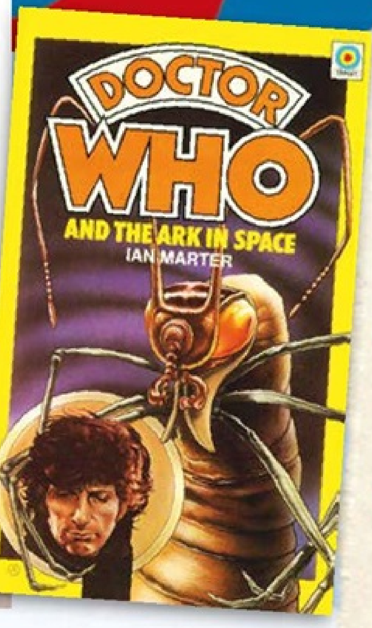
Some fixes are less about the logic than the morality. In *Doctor Who and the Cave-Monsters*, Malcolm Hulke has a change of heart about the Brigadier blasting all the Silurians to smithereens like he did in the TV story; instead, he merely seals them in.

Not all clean-up operations are welcomed by everyone, though: WOTAN's line "Doctor Who is required" from 1966's *The War Machines* is so iconic, its absence from Ian Stuart Black's 1989 Target novel can't help but feel a little disappointing – like removing the car from *Braveheart* or the stormtrooper clonking his head on the Death Star in *Star Wars*.




DOCTOR WHO
AND THE TERROR OF THE AUTONS
TERRANCE DICKS





Far left above: Jo Grant (Katy Manning) in *Colony in Space* (1971), the story novelised in 1974 as *Doctor Who and the Doomsday Weapon*.

Far left below: The first edition of *Doctor Who and the Terror of the Autons*, with cover art by Peter Brookes.

Left above: Ian Marter as Harry Sullivan. Ian authored nine *Doctor Who* novelisations, including *Doctor Who and the Ark in Space* (1977, cover art by Chris Achilleos).

Left below: An alien priest (Roy Heymann) in *Colony in Space*.

Below left: *The Mysterious Planet* (1988, cover art by Tony Masero), the novelisation of Parts One to Four of *The Trial of a Time Lord* (1986).

Below centre: Colin Baker as the Doctor in *The Trial of a Time Lord*.

Below right from top: The 1974 edition of *Doctor Who and the Doomsday Weapon* (cover art by Chris Achilleos); *Doctor Who and the Loch Ness Monster* (1976, cover art by Chris Achilleos).

Colony in Space. That means she misses out on all the events of *Terror of the Autons, The Mind of Evil* and *The Claws of Axos* (all 1971). Even more upsettingly, it means the Doctor never gets to call her a “ham-fisted bun vendor”.

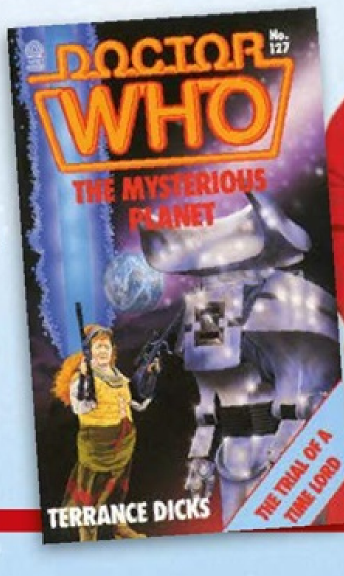
But perhaps the most striking change that occurs between screen and page is the fact that, in *Doctor Who and the Crusaders* (1966, Frederick Muller; republished by Target in 1973), David Whitaker explains how Susan had left “to share her future with David Cameron”. Well, it was either that or chaos with Ed Miliband.

Meanwhile, can you guess which character Ian Marter described admiringly as “an athletic young man with a straight back and a square jaw”? That’s right, it’s Surgeon-Lieutenant Harry Sullivan, as played on TV by… Ian Marter.

“The changing face of Doctor Who.”

Terrance Dicks’ beautifully concise pen portraits of “that mysterious traveller in time and space known only as the Doctor” are the stuff of legend.

To the extent that, even now, if most fans had to give a description of the first six Doctors to the police, we would probably go with: “A crotchety old man in a frock coat with flowing white hair” (the man had flowing white hair, presumably – not the coat), “a scruffy little man in baggy check trousers and an ill-fitting frock coat, his deeply lined face surmounted by a mop of untidy black hair”, “a tall, thin man with an old-young face, a beaky nose and a shock of prematurely white hair”, “a curly-haired man in a battered, broad-brimmed hat and an incredibly long scarf”, “a fair-haired, open-faced young man wearing striped trousers, a fawn blazer and an open-necked shirt” and “a tall, strongly built man with a slight tendency towards overweight, with a mop of curly light-brown hair and a face that was round, full-lipped and sensual, with a hint of something catlike about the eyes”. (Even Uncle Terrance couldn’t quite bring himself to describe the Sixth Doctor’s coat, though, simply stating that it was “colourful, to put it mildly”.)

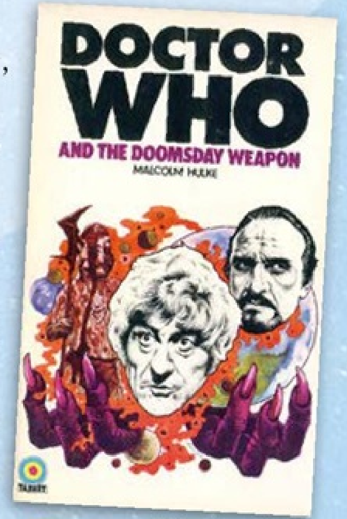


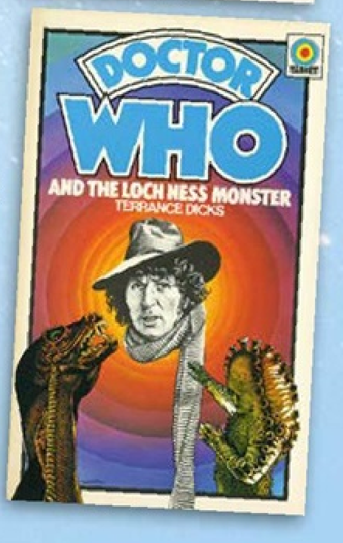
Doctor Who and the Doomsday Weapon

When a TV story is saddled with a name as boring as *Colony in Space*, you can’t blame Malcolm Hulke for spicing up the title of his 1974 adaptation, *Doctor Who and the Doomsday Weapon*. It’s a trick Hulke repeated two years later by flipping *Frontier in Space* (the 1973 story about a frontier, in space) to the noticeably less dusty *Doctor Who and the Space War*. Anything sounds good with the word space in front of it, doesn’t? Space war, space jail, space trousers – it all works.

Other books chose to highlight the monster of the week, hence 1970’s *Spearhead from Space* being retooled as *Doctor Who and the Auton Invasion* (1974) and 1967’s *The Moonbase* becoming *Doctor Who and the Cybermen* (1975), while 1975’s *Terror of the Zygons* ditched its headline aliens in favour of an even more famous beastie, becoming *Doctor Who and the Loch Ness Monster* (1976). And the metal menace of *Doctor Who and the Giant Robot* (1975) was a lot like TV’s *Robot* but… you know, bigger.

Ironically, the only TV story to have gone out under an actual Target-style name, 1970’s *Doctor Who and the Silurians*, got switched to *Doctor Who and the Cave-Monsters* for Malcolm Hulke’s 1974 book. Which is a shame, as *Doctor Who and Doctor Who and the Silurians* has a definite ring to it… **DWM**





ROBERT SHEARMAN

The author of *Dalek* tells SIMON GUERRIER about revisiting the original television episode – and discovering what lies beneath the surface...

Above left: Author Robert Shearman. Photo © Alex Romeo.

Above right: Rose (Billie Piper) and Adam (Bruno Langley) attempt to escape a relentless foe in *Dalek* (2005).

Below right: Stairs prove no obstacle to the escaped Dalek.

Below left: The Cybermen featured in the animated webcast *Real Time* (2002). Art by Lee Sullivan.

Bottom left: Robert's 2003 audio adventure *Jubilee* was the starting point for his TV story *Dalek*.

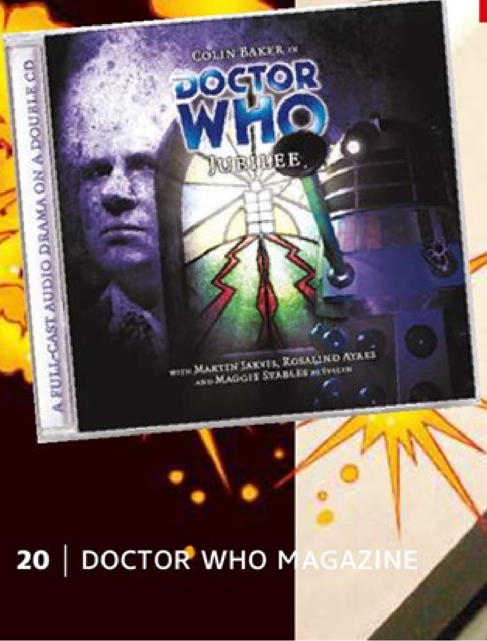
"*Dalek* has quite a history," says Robert Shearman. "It started with an idea for an animated webcast."

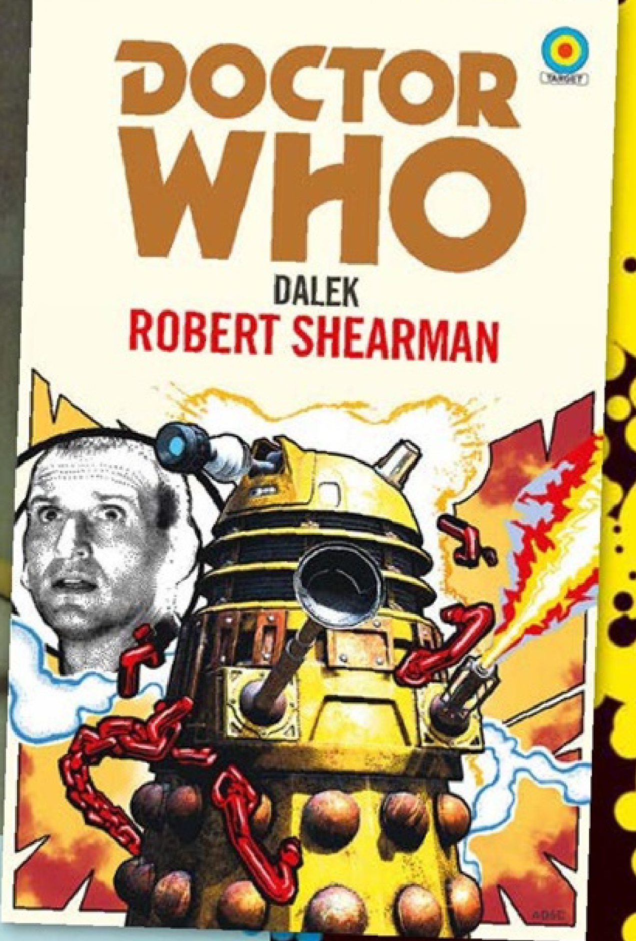
As it turned out, *Real Time* (2002) was produced instead. But, as Robert observes, the initial idea "led to the Big Finish audio story *Jubilee* in 2003. Then Russell T Davies [executive producer of TV *Doctor Who* from 2005 to 2010] asked me to adapt some of that for the screen, and I think we went through 14 drafts of the script. For this novelisation, I had to offer something more than what we saw on TV. My first thought was to go back to those earlier versions.

"I started by listening to *Jubilee*," he continues. "It's good fun but tonally very different from *Dalek* and I couldn't see anything that would work in the book. Then I went through the drafts of the TV script and again there were lots of nice ideas but it was all going in the wrong direction. It started full of gnarly, cartoon sort of characters, which is what I'd done for Big Finish and came from old *Doctor Who*, especially stuff I liked written by Robert Holmes. But Russell pushed me to make the characters and emotions more real, which made the drama and the Dalek more powerful, so going back would have just made it less good! The logical thing was to continue with what Russell had said, extending the story more naturally by choosing characters to explore in more depth."

The novelisation begins with the incongruous image of a boy on a hill, a long way from the bunker in Utah that was the setting of the TV episode. "I soon realised that *Dalek* on screen is really all about Rose running upstairs with the Dalek behind her," says Robert, laughing. "Meanwhile, the Doctor waits in a room. A lot of why it

> "I soon realised that *Dalek* on screen is really all about Rose running upstairs with the Dalek behind her."


COLIN BAKER in
DOCTOR WHO
JUBILEE
A FULL-CAST AUDIO DRAMA ON A DOUBLE CD
WITH MARTIN JARVIS, ROSALIND AYRES AND MAGGIE STABLES AS EVELYN



works is because of visual tricks – what we see or don't see at any given time. There's also the fact that the design of the Dalek is so good. That gave people a nostalgic thrill, even if they'd never seen *Doctor Who* before – because a Dalek is an icon in itself. Now, I could describe that Dalek in prose but that's just not as effective: I had to find its emotional heart."

We All Hear Stories in the Dark
Robert Shearman

The story of the boy on the hill is less like the TV episode than it is the strange, whimsical tales that Robert has written since. His latest collection, *We All Hear Stories in the Dark*, was published in 2020 to great acclaim. "The hundred stories in that took me nine years to write," he says. "It's this labyrinth of connections and is longer than *War and Peace*. I'd just finished it when this novelisation came along, and yes, I've brought that sensibility from those little stories. One of the first things I came up with was a kind of nasty irony about the man whose job it is to torture the Dalek, where he gets these headaches unless he's torturing something – torture relieves his own pain. And I also realised I could do a whole chapter about Van Staten's childhood, then cut back to the action of the Dalek chasing Rose."

This focus on individual perspectives shaped what Robert took and didn't take from the TV version. For example, the arrival of the TARDIS in Van Staten's underground museum is all told from Rose's point of view. "So I had her recognise the arm of a Slitheen from her previous adventure, as she does on screen, but she wouldn't be able to identify a Cyberman so I cut that. It wasn't all cutting things. I wanted the Dalek being tortured to have more impact, so I made more of its scream. That cry for help is the distress call that the Doctor picks up on while he and Rose are still in flight. So, excitingly, I got to write a TARDIS interior scene, which I didn't get to do on TV. That then gave me the chance to establish where Rose is emotionally. The real power of the episode, of course, is not the Dalek at all but the relationship between Rose and the Doctor. In the episode, that works because of the episodes before it. Here it must stand on its own, so I had to open on where things are between them."

Robert will shortly be seen on the Season 8 Blu-ray boxset, discussing his debt to the late Terrance Dicks, the *Doctor Who* writer and script editor responsible for more novelisations than anyone else.

"Terrance wrote them when you couldn't otherwise watch the episodes," he says now. "But he always did so with tremendous respect for the stories. I was very aware doing this that *Dalek* is fondly remembered – which is wonderful, of course."

But daunting? "Yes. I worried people might just go, 'Why bother?'

"So it's more than just fleshing out the TV script," he says. "It's almost arguing with the text to find something interesting and new." **DWM**

Top left: Rose forms a fragile relationship with the chained 'Metaltron'.

Top right: Robert's Target novelisation of *Dalek* will be published by BBC Books on 11 March. Cover art by Anthony Dry.

Above inset: *We All Hear Stories in the Dark*, Robert's critically acclaimed short story collection, was published in 2020.

Left: Billie Piper as Rose and Christopher Eccleston as the Doctor in a publicity shot for Series 1 (2005).

Below: A Slitheen claw in Van Statten's museum.

MARK GATISS

In the second of three interviews with the authors of the new Target books, **SIMON GUERRIER** asks **MARK GATISS** about adapting his 2013 story *The Crimson Horror*.

Above left: "If I'd just enlarged the story it would have slowed it down," says Mark Gatiss.

Above right: Mrs Gillyflower (Diana Rigg) in *The Crimson Horror* (2013).

Below left inset: Mark starred in the stage plays *All About My Mother* (2007) and *The Recruiting Officer* (2012).

Below right: The Doctor (Matt Smith) falls victim to *The Crimson Horror*.

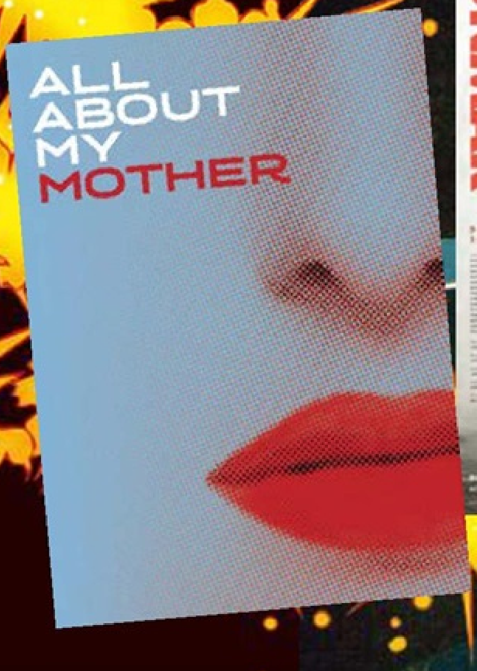
How did Mark Gatiss choose which of his nine TV episodes to adapt as a novel?

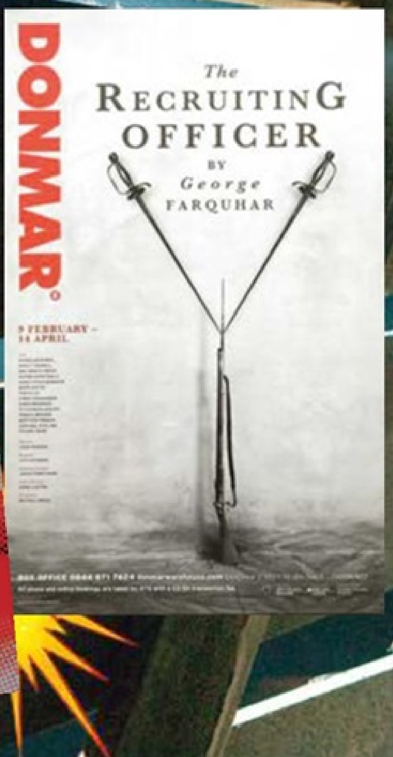
"I didn't," he says. "Albert DePetrillo, the publishing director at BBC Books, asked for *The Crimson Horror*. But I was very happy with the choice – I think it's my favourite.

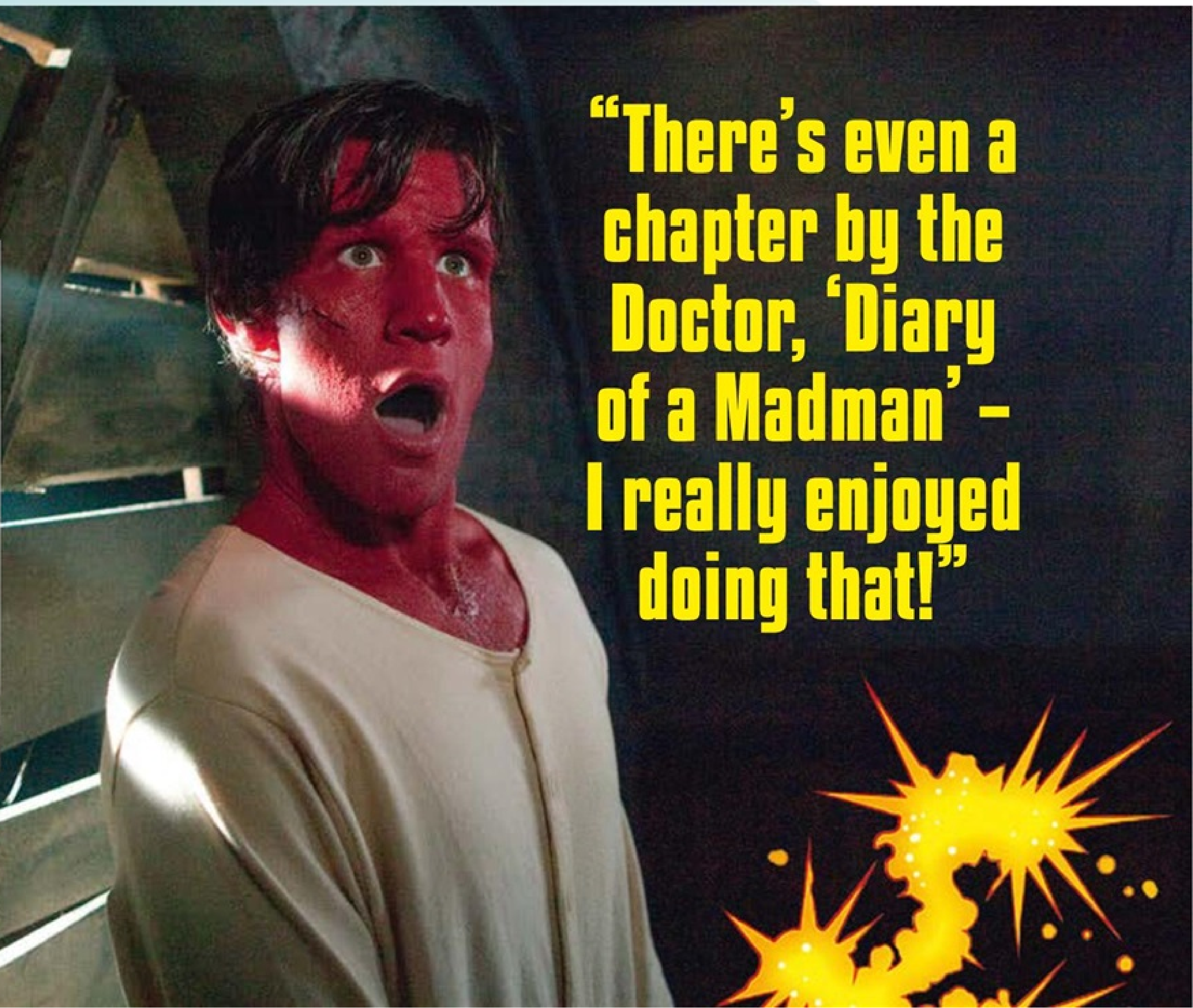
"One of the things I like most about the TV version is how swift it all is," he adds. "I deliberately wrote it to be very different, so for example when the Doctor explains what has happened, everything goes at quite a lick. It's like a comic strip: panel, panel, panel, done. I didn't want to sacrifice that with the book, and if I'd just enlarged the story it would have slowed it down. To preserve the slightly breakneck pace of it, I added another adventure – a prequel. It was very liberating to do the first case of [semi-regular characters] Madam Vastra, Jenny and Strax, and also to connect the villainous Mrs Gillyflower to something larger."

Mrs Gillyflower was played by Dame Diana Rigg, who died in 2020. The novelisation is dedicated to her, with a quotation from the play *All About My Mother*, in which she and Mark starred in 2007. "Those are lines from her monologue at the end," says Mark. "At every single performance the whole theatre hushed. There was this amazing, beautiful quiet. My God, she was brilliant."

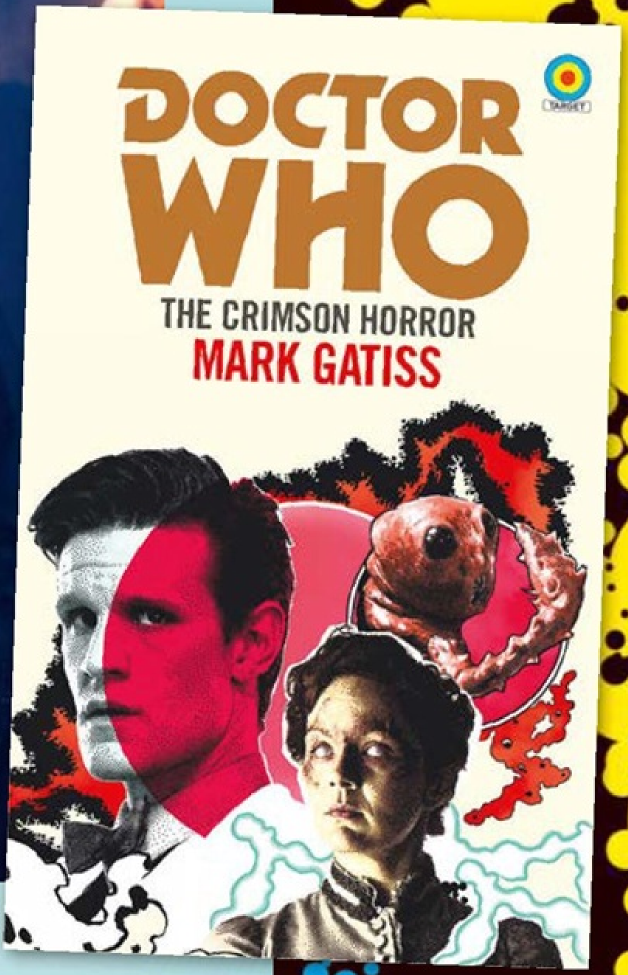
In 2012, Mark appeared in *The Recruiting Officer* with Rigg's daughter, Rachael Stirling. He wrote *The Crimson Horror* with Stirling and her mother in mind. "Yes, it's a weird, wonderful psychodrama of funny things that Diana really said that easily went into the mouth of a Victorian villainess! When Rachael and I were doing that play, her mum was in hospital for a knee operation. Rachael went to visit and found Diana with her face turned to the wall. 'Are you all right, Ma?' asked Rachael. And Diana said, 'You know I cannot bear to look at sick people!' When Rachael







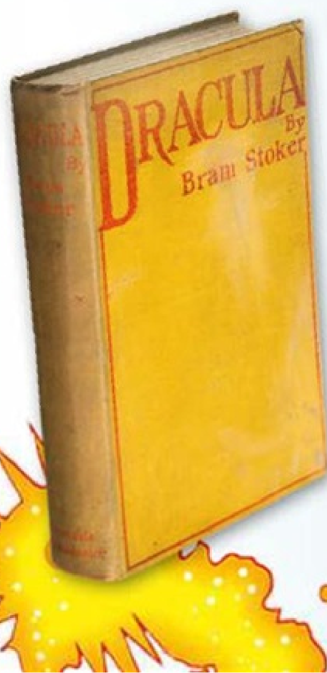
> "There's even a chapter by the Doctor, 'Diary of a Madman' – I really enjoyed doing that!"

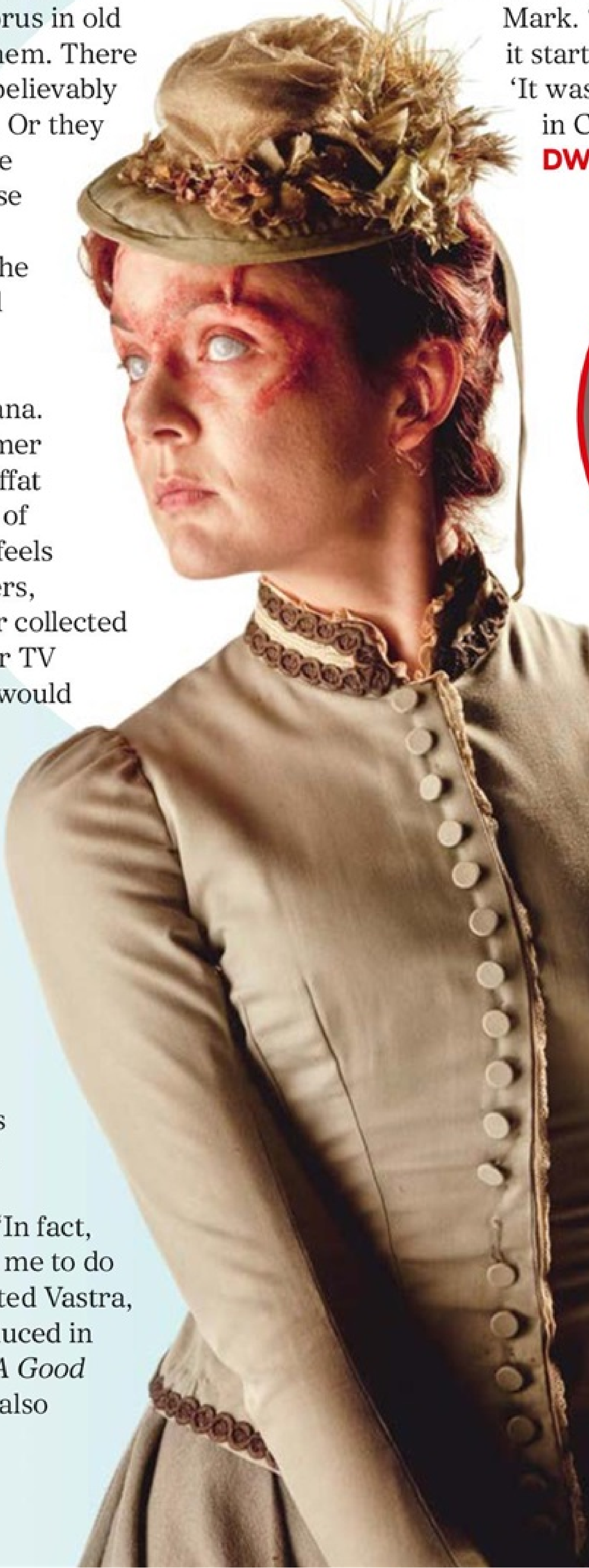


told me that, I just laughed my head off – and it went in the script!"

Another friend inspired the monstrous Mr Sweet. "I first met Matthew Sweet at the press launch for *Doctor Who* when it came back in 2005," says Mark. "But I'd read his brilliant book, *Inventing the Victorians*, and we've been good friends ever since. Matthew was a big help early on with *The Crimson Horror*, guiding me through lots of stuff about Annie Besant and the matchgirls who went on strike in 1888 – stuff which was in earlier drafts of the TV script and that I've put back into the novel a bit. Originally, I tried to make some kind of monster out of the phosphorus in old matches that was so bad for the girls making them. There was this thing called Phossy jaw which was unbelievably horrifying – literally, their jaws would drop off. Or they would come off their shifts in the factory and be sick, and their vomit would be luminous because of the phosphate. The TV episode didn't quite work out like that and the matchgirls became the pilgrims, but I felt that the most Victorian of all stories needed a Sweet at its centre."

The novelisation is steeped in Victoriana. Mark wrote it soon after he and former *Doctor Who* showrunner Steven Moffat completed work on their adaptation of a classic 1897 novel. "One reason *Dracula* still feels so modern is that it's all told in the form of letters, diary entries, phonograph recordings and other collected 'evidence'. Especially coming off the back of our TV version, it struck me that *The Crimson Horror* would suit that format, and that provided the joyous thing of writing from different people's points of view. There's even a chapter by the Doctor, 'Diary of a Madman' – I really enjoyed doing that! Of course, that also meant I had to work out how to join all the dots of the story."





Mark and Steven also produced the hugely successful *Sherlock* (2010-17), and the new novelisation begins by playing on the famous opening line of the 1891 Sherlock Holmes story *A Scandal in Bohemia*. "In fact, when Steven first asked me to do the TV episode, he wanted Vastra, Jenny and Strax [introduced in Moffat's 2011 episode *A Good Man Goes to War*] and also Arthur Conan Doyle [real-life creator of Holmes]. All the stuff in the story about eyes came from that, because Doyle was an eye doctor. But it was just too many people and I couldn't find them all enough to do."

The involvement of Doyle echoed Mark's first TV episode – another Victorian story, this time with walking corpses and the Doctor meeting Charles Dickens. "I want to novelise *The Unquiet Dead* next," says Mark. "I even know how it starts. Chapter 1: 'It was a graveyard in Cardiff...'" **DWM**

Top left: Clara (Jenna Coleman) becomes one of Mrs Gillyflower's "recruits".

Top left inset: Campaigner Annie Bessant.

Top right: Mark's novelisation will be published by BBC Books on 11 March. Cover art by Anthony Dry.

Far left: A first edition of Bram Stoker's seminal novel *Dracula* (1897).

Left centre: Rachael Stirling as Ada.

Left above: Sir Arthur Conan Doyle.

JOY WILKINSON

The novelisation of *The Witchfinders* is partly told from the perspective of one its key characters. The author speaks to **SIMON GUERRIER**.

Above left: "The Target books are special," says Joy Wilkinson. Photo © Hoda Davaine.

Above right: The Morax Queen (Siobhan Finneran) in *The Witchfinders* (2018).

Below left: Joy's 2018 stage play *The Sweet Science of Bruising*.

Right: Tilly Steele as Willa Twiston.

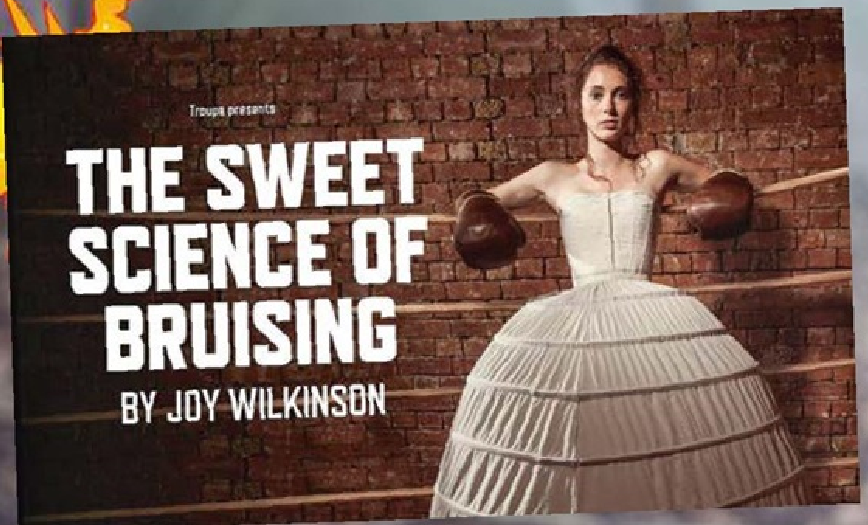
In 2019, Steve Cole of BBC Books contacted Joy Wilkinson, writer of the 2018 TV episode *The Witchfinders*, to ask if she'd write an original *Doctor Who* novel.

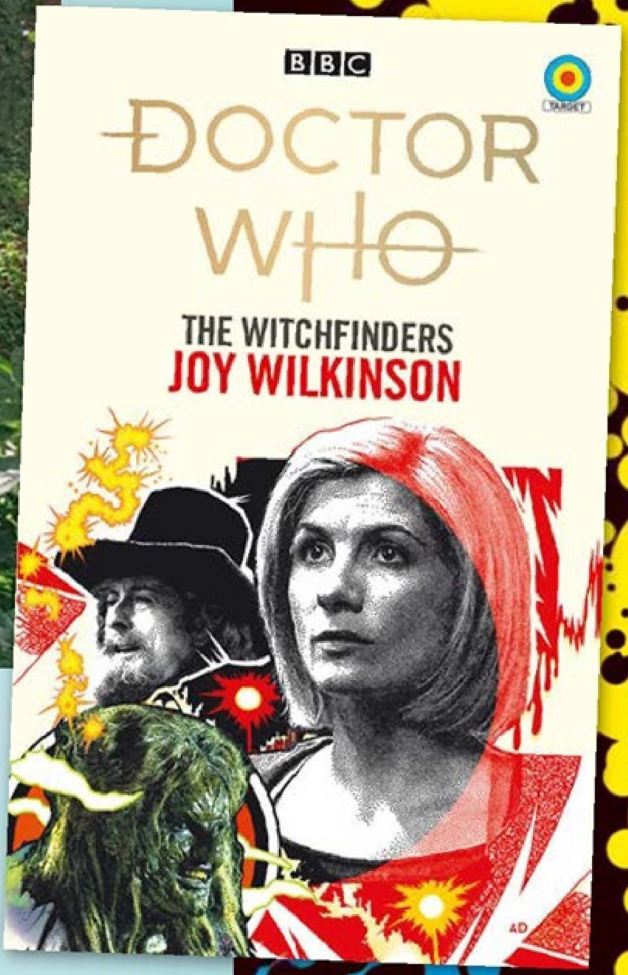
"Then the same day or the day after," says Joy, "Albert DePetrillo – also from BBC Books – messaged me about these new Target novelisations. I couldn't do both and the deadline was pretty tight, so it made sense to do the novelisation. But obviously I wanted to do it because the Target books are special. I mean, they last forever! I wrote it over Christmas 2019, even on Christmas Day, escaping from my family to have an adventure with the Doctor."

Joy worked from her script for the TV episode, which totals some 12,000 words including end credits, stage directions and music cues. "The guide from BBC Books was to write between 30,000 and 35,000 words for the book. Somebody on Twitter said they see a Target book as the extended 12-inch remix of the 7-inch single that is the episode, and that was a useful way to think about it. You balance wanting to put in every line from the TV episode with the pleasure of digging a little deeper."

The publishers didn't dictate an age-range or particular style for the book. Instead, they sent Joy the previous set of Target novelisations, published in April 2018 – *Rose* by Russell T Davies, *The Christmas Invasion* by Jenny T Colgan, *The Day of the Doctor* by Steven Moffat and *Twice Upon a Time* by Paul Cornell. "They were all really different, each one in the distinctive voice of that author, and that was really freeing," says Joy. "They showed that I could be bold with mine."

"It expands on what we could do in just 50 minutes on TV."




BBC

DOCTOR WHO

THE WITCHFINDERS
JOY WILKINSON

She read the novelisation of *Rose* between rehearsals for her stage play, *The Sweet Science of Bruising*. "It was inspiring and intimidating," she admits. "But I think it was also a perfect TV story to adapt because it was the start of the new series and all from Rose's point of view, as she meets the Doctor for the first time and her life completely changes. My episode was consciously standalone, in the midst of a series rather than at the start, and had three companions – so I couldn't simply do what Russell did. That's why I wanted the framing story from the perspective of Willa. She's a character I created and she goes through this massive change, inspired by the Doctor. We also find out some of what happened to her after the TV episode finishes."

The novelisation allowed Joy to get a little more into the heads of the Doctor's companions. "Graham and Ryan communicate a bit more and we learn something from Yaz's background. It all expands on what we could do in just 50 minutes on TV. Really, the issue was jumping around between so many points of view. When you write a script, you completely inhabit each character. But in something like this you have to pick just one at a time. Steve, the editor, was really helpful with that. He explained that if I was going to jump into someone else's head, I'd need a paragraph break and then stay with that perspective for a while. You don't want to ping-pong too much."

Among the range of perspectives are scenes we experience from the Doctor's point of view. "It's good to break away from some of the action and craziness of the story to the Doctor's deep intelligence," Joy explains. "We get glimpses of the wider experience of this ancient being, and I could tie into other things we've seen in the series – there's a nod to [the 2006 episode] *The Satan Pit* and to another northern lass who once travelled with the Doctor. But we needed to relate to her as well, so it was a matter of looking for touchstones in the things she experiences. For example, she's in a female body for what she thinks is the first time. In the episode, that was mostly played for laughs. Now, when she's arrested she experiences something new: because she's a woman in this situation, she's more at risk and could die."

This kind of thing must all be carefully judged. "Yes, and I worked with [executive producer] Chris Chibnall on the TV episode, so I had a sense of what would be OK and what he might think was going too far. Steve the editor is also steeped in this kind of thing and was a good sounding board. I knew it would all be run past the production team at Cardiff at some point and there was a chance someone might say, 'You can't do that!' But nothing was taken out. I was encouraged to make it my own. We all were. You know, I'm really interested to see what Mark and Rob have done with their ones..." **DWM**

Above left: Joy on location for *The Witchfinders*. Photo © Joy Wilkinson/Arwel Jones.

Above right: *The Witchfinders* will be published by BBC Books on 11 March. Cover art by Anthony Dry.

Left: Yaz (Mandip Gill) and the Doctor (Jodie Whittaker) in *The Witchfinders*.

Below: The Doctor survives a ducking.

24 CARAT GOLD

The forthcoming Season 24 box set was announced by means of a new trailer, reuniting the Seventh Doctor and Mel. JASON ARNOPP talks to its stars.

"So many memories get stored away in a little box," says Bonnie Langford, "and you don't remember them again, or you don't talk about them. *Doctor Who* is not one of those jobs!"

Doctor Who: The Collection – Season 24 gleefully raids every memory box in the galaxy. Provisionally scheduled for release in April, this loaded Blu-ray set gathers together the Seventh Doctor's debut run, originally broadcast in 1987. And, as tradition now dictates, it's heralded by a wonderful trailer. Entitled *24 Carat*, the film marks the first on-screen appearance of Bonnie's TV character Melanie Bush since the 1993 Children in Need Special *Dimensions in Time*.

"I've reprised Mel in the Big Finish audio plays a lot," says Bonnie, "but it's lovely to revisit something in a different form and with a new approach. Of course, Mel looks different – we've all aged! – and her character has grown. But the one thing that hasn't changed at all is her affection for, and loyalty to, the Doctor."

As you may have seen by now, the trailer finds Mel pondering business ideas pitched by key Season 24 characters Kane (Edward Peel, reprising his icy *Dragonfire* role), Blue Kang Leader (Catherine Cusack, returning from *Paradise Towers*), a Tetrap (voiced by Richard Gauntlett, who played Urak in *Time and the Rani*) and finally, after all these years, the Seventh Doctor himself, in the person of Sylvester McCoy.

This is the fourth *Collection* trailer written and directed by Pete McTighe, who scripted *Kerblam!* (2018) for the Thirteenth Doctor's debut season and co-wrote *Praxeus* (2020) for her second. Pete, who's also been a guest in the *Collection* sets' popular *Behind the Sofa* featurettes, describes himself as "a huge fan of Sylvester's era. Season 24 is where that new iteration of the show is established, so it's a very important building block in the story of the programme. It feels so completely different to the three or four seasons prior. There's dynamic energy and freshness, and a warmth that we haven't seen for years, except maybe for a couple of scenes in Season 23."

24 Carat was shot on 19 December 2020 in an empty industrial studio space just outside London.

"The only downside," remembers Pete, "was the place was so big it required a massive lighting set-up, which really ate into our filming time. We only had four or five hours to shoot, so we were under incredible time pressure. We had four different 'business partners' coming in to act opposite Bonnie, but she just nailed it – she's so utterly prepared and professional and patient. I fell in love with her."

Needless to say, everything was strictly COVID-secure. "There were very few of us," says Bonnie, "but of course we couldn't do the hugs and usual lovely stuff. You couldn't even pass people bottles of water. But that's fine – you just have to shove your mask on and make sure you mess up your make-up as little as possible."

"I enjoyed the shoot immensely," says Sylvester McCoy, "even though being surrounded by so many people in masks made me feel as if I was being kidnapped! I brought along a costume that might vaguely look like the Seventh Doctor's original one, to people with short sight."

"I rang Sylvester up for a chat about what he might wear," recalls Pete. "I was so pleased that he had a mostly complete costume in his wardrobe. He was missing an umbrella so I supplied my own, which appeared in our Season 26 *Collection* trailer *The Promise*. I'm quietly thrilled that it's now officially screen-used by the Seventh Doctor."

"At one point on set," says Bonnie with a laugh, "we used that umbrella to measure a bit of social distancing between us."

Sylvester enjoyed playing the spoons again. "That was quite fun! Season 24's script editor Andrew →

"MEL LOOKS DIFFERENT, AND HER CHARACTER HAS GROWN. BUT THE ONE THING THAT HASN'T CHANGED AT ALL IS HER AFFECTION FOR, AND LOYALTY TO, THE DOCTOR"

BONNIE LANGFORD

Opposite page: Bonnie Langford and Sylvester McCoy return as Mel and the Doctor in *24 Carat*.

Above left: Pete McTighe on set with Sylvester and Bonnie.

Above right: Bonnie and Sylvester with Kate O'Mara, on location for *Time and the Rani* (1987).

Below left and right: Mel receives unusual pitches from some familiar faces, including a Tetrap!

Above left: Sylvester watches as the crew prepares to take a close-up of Bonnie.

Above right: Pete McTighe with Edward Peel.

Below left: Kane (Edward Peel) begins to melt in the final episode of *Dragonfire* (1987).

Below centre: In *24 Carat* Edward Peel plays Kane's twin brother.

Below right: "I have such good memories of recording that show," says Edward of *Dragonfire*.

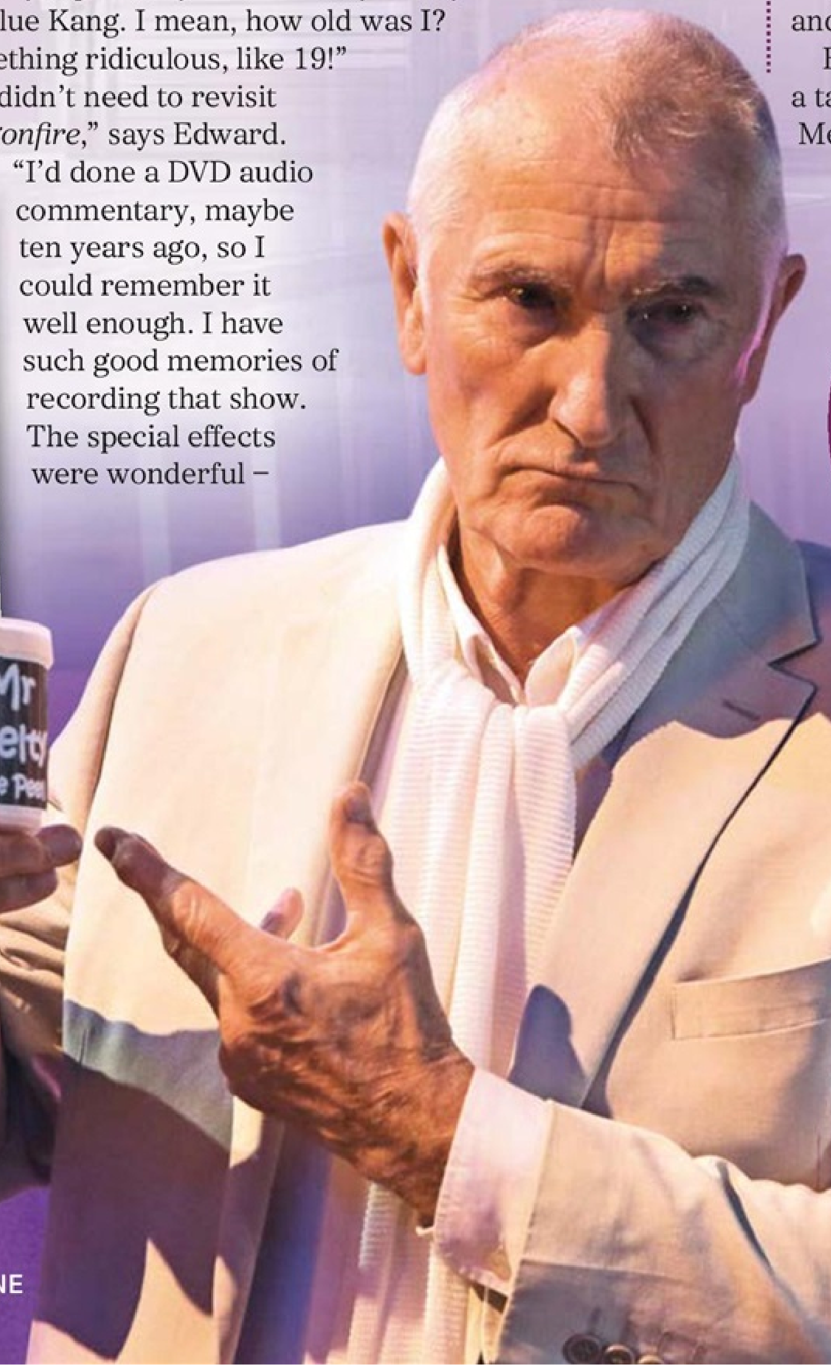
> "I ENJOYED THE SHOOT IMMENSELY, EVEN THOUGH BEING SURROUNDED BY SO MANY PEOPLE IN MASKS MADE ME FEEL AS IF I WAS BEING KIDNAPPED!"
> **SYLVESTER McCOY**

→ Cartmel and I both wanted my Doctor to juggle many different balls of emotion, almost lulling viewers into a false sense of security. The spoons are fun... but then comes the darkness."

"They told me to have some fun, playing Kane," says Edward Peel, "so I tried to make him as unearthly and bizarre as I possibly could. I think I gave quite a dramatic portrayal. Or I hope so!"

Did Catherine Cusack ever expect to reprise her role as Blue Kang Leader? "Not at all!" she exclaims. "My husband and I are currently building a house – which we've nicknamed Paradise Towers by the way, with a touch of irony! – and my DVD player is boxed up, so I couldn't revisit the serial for the first time in about 20 years. Admittedly, the BBC kindly sent me a link, so I could remind myself of the character... but I worried that it might devastate my ego! Anyway, I probably drew heavily on myself for Blue Kang. I mean, how old was I? Something ridiculous, like 19!"

"I didn't need to revisit *Dragonfire*," says Edward. "I'd done a DVD audio commentary, maybe ten years ago, so I could remember it well enough. I have such good memories of recording that show. The special effects were wonderful – especially on Kane's melting face, which I don't think I'll ever forget – and Sylvester is an old friend of mine, so we both remember *Dragonfire* very fondly. As I finished my work on *24 Carat*, Sylvester was just arriving, so we had a chance to catch up."

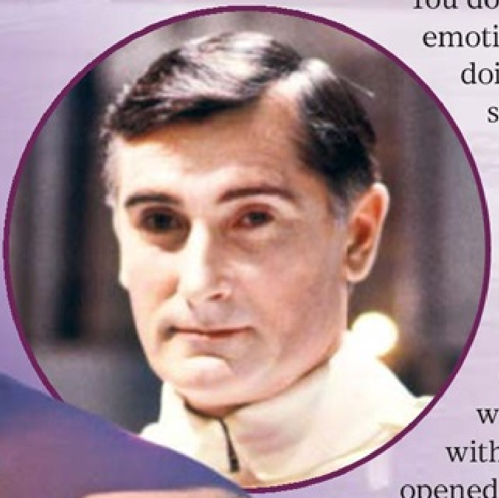


"Pete's trailer script made me laugh, and it was so clever," says Catherine. "Just enough of a remembrance without going into things too deeply. It was really lovely to see Sylvester and Bonnie again, having crossed paths with them a few times over the years. And as a director Pete steered me right."

"Edward and Catherine were both brilliant," says Pete. "They understood the tone of the trailer: slightly tongue-in-cheek but also very respectful of the programme. And for fans struggling to shoehorn the continuity, Edward is playing Kane's twin brother!"

"Catherine is adorable and was great on set," adds Bonnie. "And Edward's such a sweetheart. He did the *Chitty Chitty Bang Bang* musical a couple of years ago, and now he's completely obsessed with musicals!"

Both Sylvester and Bonnie confess to feeling a tad choked up when the Seventh Doctor and Mel came back together on screen.



"You do actually feel that emotion when you're doing it," Sylvester says. "Especially as, on one level, it's Mel, but it's also Bonnie, who I've grown to love a lot."

"Mel is actually a powerful woman, whose adventures with the Doctor have opened her eyes to the universe," says Bonnie. "But I like that she's also fair. Even though these old adversaries have come along to pitch, she's polite and straightforward... and doesn't have big hair! She has this wonderful surprise when she realises that one of the people is the Doctor. After all this time, they still have that wonderfully sweet connection."

"Seeing the Doctor and Mel reunited was joyous!" says Pete. "It's a really special moment

EMOTIONALLY CHARGED

Pete McTighe considers that the job of any *Collection* trailer "is first and foremost to promote the box sets. But then it needs to emotionally connect with fans and remind them of the joy of that particular season. We've made a rod for our own backs, in that each trailer just gets more and more ambitious. We're going to need to calm down shortly!"

On the subject of growing ambitions, *24 Carat*'s key post-production elements involved an increased use of visual effects. "We've only just started dabbling with effects in these trailers," says Pete, "but in *24 Carat* we really go to town, thanks to Rob Ritchie and Niel Bushnell. Niel provided us with the space station shots, whereas Rob worked on the intro sequence, which then links into Niel's material."

According to *The Collection*'s executive producer Russell Minton, "The trailers are all about creating a nice surprise for the loyal fan base in a fun package that also showcases the great content coming up on the next season released. I love that everyone tries to guess what the next season will be and who might be in the trailer. And I'm thrilled that so many *Doctor Who* alumni have wanted to take part in these mini-productions that Pete writes. They've all been so brilliant."

As for the package as a whole, Pete points out that "*Doctor Who* fans have always been spoilt by these incredibly comprehensive sets, but Season 24 is next level. There is *so much* material on this one it's going to take people weeks – months! – to get through."

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when he's unmasked – and he's the cheeky, mischievous Season 24 Doctor that we all remember."

Of course, everyone who buys *The Collection – Season 24* will own *24 Carat* on shiny disc, along with the wealth of special features that are an essential part of each *Collection* release. "Sylvester and I worked on loads of new extras to offer the fans," says Bonnie, "including a new interview about *Delta and the Bannermen*."

Sylvester says that *Delta* might be his favourite story from this season. "It was such fun to make," he says. "We did it during a heatwave in Wales, which was miraculous in itself. My folks who brought me up were always a bit snobbish about Butlins holiday camps. I'd always wanted to go there, so to end up filming in one was just a joy."

"We also did *The Doctor's Table* with Sophie Aldred and [*Paradise Towers* actor] Clive Merrison," says Bonnie. "Plus, I interviewed Chris Clough, who directed *Delta*, *Dragonfire* and my first ever story, 'Terror of the Vervoids' [Parts Nine to Twelve of *The Trial of a Time Lord*, 1986]."

"Then we did *Behind the Sofa*," says Sylvester, before modestly adding, "I kept thinking, 'I recognise that chap with a funny hat. I've seen him somewhere before!' Bonnie had never actually watched these serials, so this was the first time she'd seen them after all those years..."

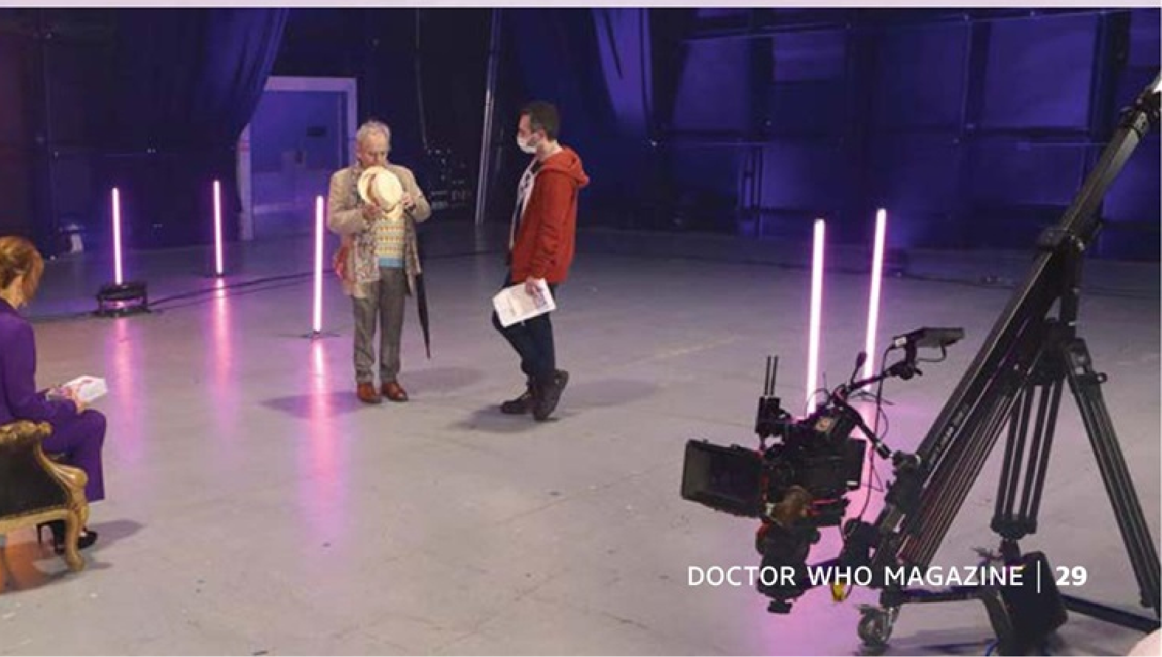
"That was purely because I don't like watching myself," Bonnie points out, wincing. "I enjoyed watching the other people and the show itself, but watching myself was torturous. It was like looking at an old scrapbook or an old school photo. When you look back at yourself, you think how much you had ahead of you. Which makes you want to say things to your former self that might help them along the way. It can really be quite emotional."

"Bonnie made some good, pithy comments about the season," says Sylvester. "I don't think she was as disappointed or as embarrassed as she felt she might have been. I don't like watching myself either, and back in the day there was a lot of negativity about Season 24, as there always is when a new Doctor takes over. But it wasn't *that* bad! I mean, I got to play the spoons all over Kate O'Mara's front! And so many memories came back during *Behind the Sofa*. I see *Paradise Towers*, for instance, and remember how Richard Briers couldn't stop laughing on camera."

The cast of *24 Carat* are uniformly thrilled to have a top-notch trailer under their belts, not to mention the fact that their work from 34 years ago is about to receive the royal Blu-ray treatment. Catherine declares herself "delighted to be a part of *Doctor Who*, then and now," while Edward notes that "So much effort, care and diligence was put into the show, and the proof of the pudding is in the eating. It still works and it's terrific."

"Splendid!" Sylvester sums up. "There are obviously fans who'll want to collect this set, and that's great. And then, new generations, the late adopters, have another chance to go back and watch."

"I'm absolutely thrilled," says Bonnie, "that something we all did many moons ago has such a new life and can be looked upon by a new audience with fresh eyes, as well as an older audience with nostalgic eyes!" **DWM**



Top from left: Russell Minton, the executive producer of the *Doctor Who: The Collection* range; writer Pete McTighe; camera operator Matt Patrick with Pete on the set of the Season 26 trailer.

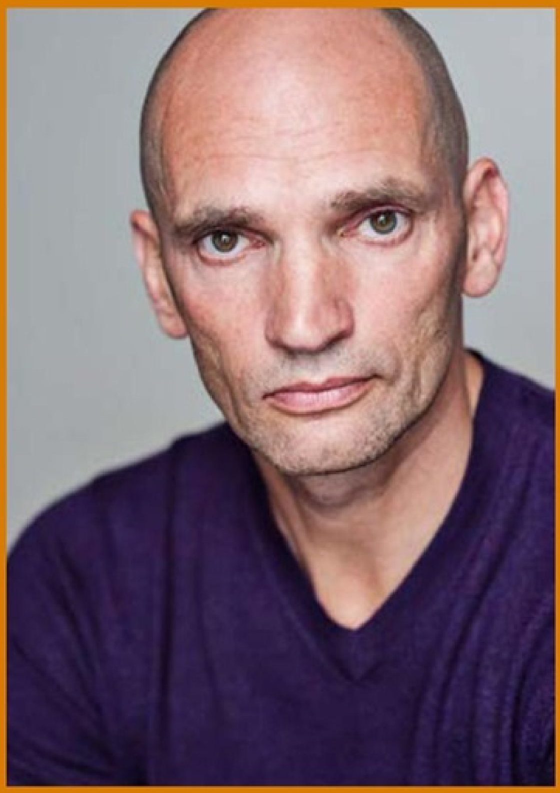
Above: Sylvester, Bonnie and Ken Dodd on location for *Delta and the Bannermen* (1987).

Far left and left inset: Catherine Cusack appears in *24 Carat*, 34 years after playing the Blue Kang Leader in *Paradise Towers* (1987).

Below: *24 Carat* was recorded under carefully controlled and socially distanced conditions.

MACHINE INTELLIGENCE

The relentless Ashad was a chilling adversary for the Doctor in the closing episodes of the 2020 series. "The intention was to breathe new life into the Cybermen," actor **PATRICK O'KANE** tells **NICK SETCHFIELD**.



"My strongest memory of *Doctor Who* as a child was being terrified by the Cybermen," says Patrick O'Kane, recalling the moment the silver invaders imprinted themselves indelibly on his psyche.

"It was Patrick Troughton as Doctor Who, and he descended into a tunnel under London through a manhole. The camera was close on him, and when he reached the ground he stopped and he sensed there was something behind him. And he turned around and there was a giant Cyberman bearing down on him. I remember practically having to jump behind the sofa!

"So I was really delighted when the offer came through to play this particular part, because the Cybermen were the one group of iconic *Doctor Who* baddies that genuinely terrified me as a child. It was great to know that I was going to be part of that and, with any luck, do the same to the children of this generation."

Call it the circle of life – if stalking the universe as a ghoulish, hate-filled cyborg is any kind of life. Introduced in *The Haunting of Villa Diodati* (2020), Ashad proved to be one of the show's most memorable antagonists: the fabled Lone Cyberman, self-appointed Cyber-messiah, halfway to total conversion and still burning with the darkest of emotions. Determined to extinguish all organic life, this hulking fusion of flesh and metal targeted Gallifrey itself as Series 12 climaxed with *Ascension of the Cybermen* and *The Timeless Children*.

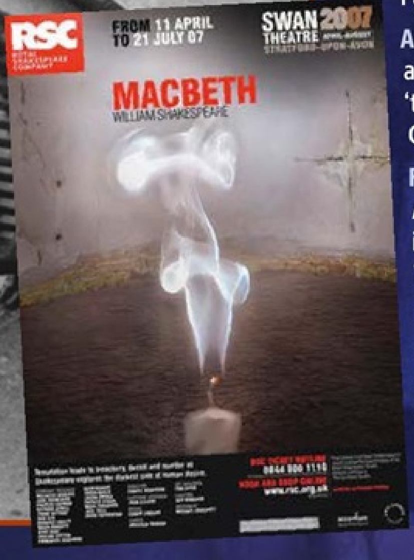
"It was his humanity, I suppose," says Patrick, recalling what initially intrigued him about the role. "I read the script and I thought 'Oh, that's interesting…' Just the fact that the Cybermen, historically, have been completely devoid of humanity. That's their USP, really. So this was a prototypal version of that, who had been caught mid-frame, so to speak, and hadn't rid himself of his humanity.

"I was interested to see how that made him feel, but also if I was going to project onto him any positive remnants of humanity – or was he going to be infuriated by the denial of his humanity? It was interesting to explore the notion of memory in a machine which used to be human. Clearly the intention was to breathe new life into the Cybermen, giving him a voice and language and memory and emotion. I invested in that as much as I could."

The Haunting of Villa Diodati offered Patrick an especially juicy moment to dig into. "It had much more to offer than I anticipated when I first read the script, in terms of exploring that idea of memory. The scene where I encountered the servant with the baby, and I lifted the baby up and looked closely at it… Ashad had children, and of course he slashed their throats, but there must have been a memory for him of when he was a young father. That became an interesting moment in terms of how unguarded Ashad was."

For all Patrick's determination to scare a new generation, the first child to encounter the Lone Cyberman had a rather different reaction. "When we were filming it, the baby was supposed to be terrified of me. He was a bit grumpy with other people but as soon as I picked him up he was very, very happy, which was a source of great amusement to everybody on set, including myself. There I was, terrifying all and sundry, and this baby thought I was the greatest thing since sliced bread!"

Belfast-born Patrick has brought intensity and an imposing physicality to both stage and screen, playing everything from *Macbeth* at the RSC to Jaqen H'ghar in *Game of Thrones*. At Manchester's Royal Exchange Theatre he took the lead in Christopher

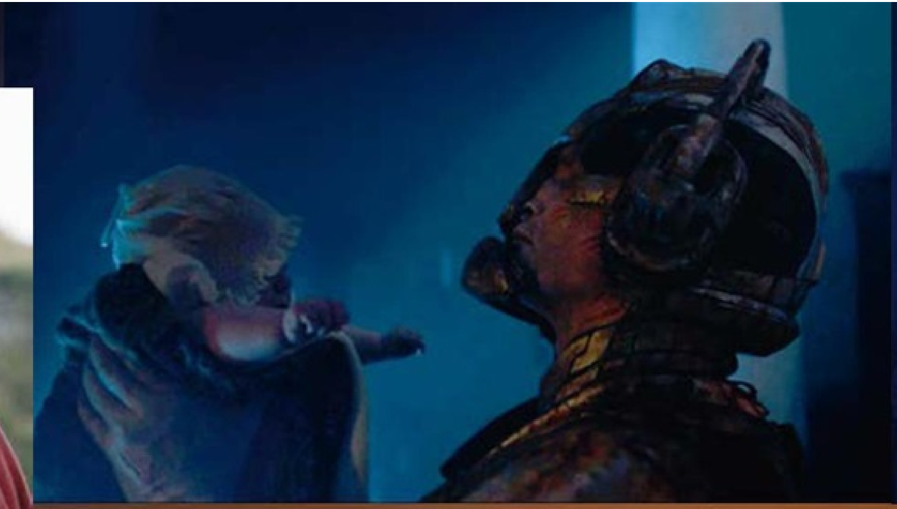


Top: Actor Patrick O'Kane.

Above: Patrick as Ashad, 'the Lone Cyberman'.

Far left: A memorable image from *The Invasion* (1968).

Left: Patrick starred in the RSC's 2007 production of *Macbeth*.



Marlowe's *Doctor Faustus* – another character whose ambitions lead him to forfeit his soul. ("I think Faustus had a much greater sense of humour than Ashad probably ever had!" suggests Patrick.) But nothing in his career matches the sheer visual impact he made in *Doctor Who*: a nightmarish figure of rusted armour and corpse-like skin, looming like some technological revenant. How did he feel the first time he saw himself as Ashad?

"I thought I could do with brushing my teeth!" he says, laughing. "I was delighted. I was getting an opportunity to be in an iconic British show, playing a larger than life, almost Marvel-scale bad guy, and I really enjoyed that. You've got lots of toys to play with and some killer lines as well."

How much was the physicality of his performance dictated by the suit?

"A lot," admits Patrick. "It took a good 45 minutes to get into it every day, and it was quite limiting. But we then pursued those limitations and made a virtue of them, so that the movement came from the chest rather than the arms or the hips, as it might normally do when you're walking. So it became very chest-led and therefore very dominant and assertive, all the things you want from a Cyberman. It would have been impossible for the arms to just hang loosely by my side. They were forced →

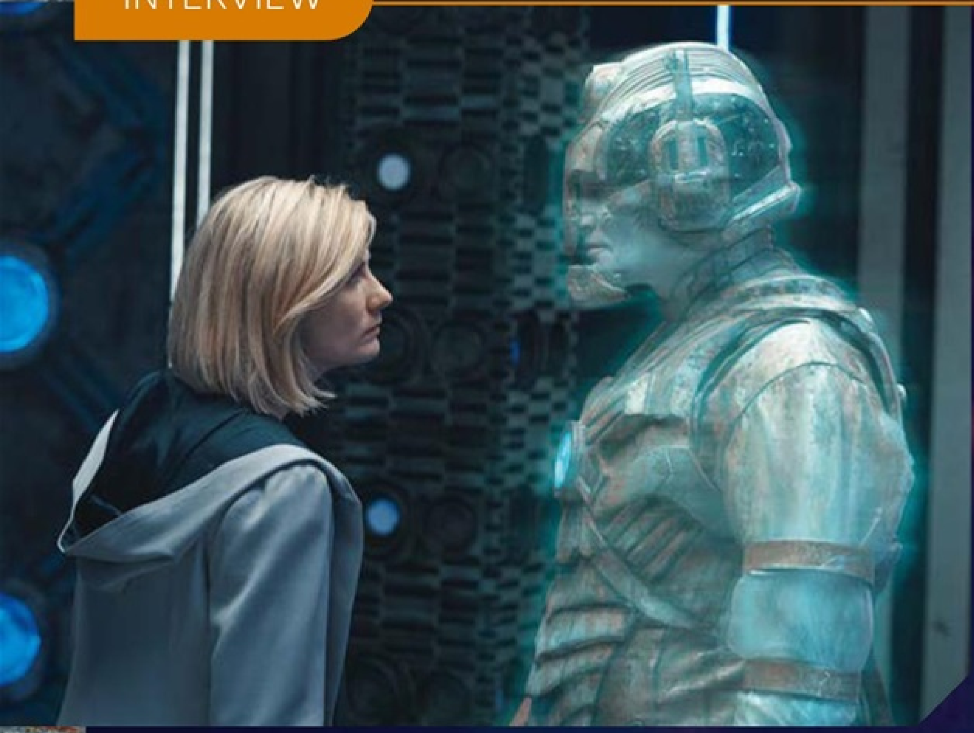
"IT WAS INTERESTING TO EXPLORE THE NOTION OF MEMORY IN A MACHINE WHICH USED TO BE HUMAN."

Above left: Patrick as Jaqen H'ghar in *Game of Thrones*.

Above centre: Ashad discovers baby William in *The Haunting of Villa Diodati* (2020).

Above right: Ashad arrives at the Villa Diodati in the year 1816.

Left: It took Patrick 45 minutes each day to don his Cyberman costume.



Left: The Doctor (Jodie Whittaker) confronts a hologram of Ashad in *The Timeless Children* (2020).

Below: Patrick says it was "incredibly hot" inside the costume.

→ out, and of course that helps with the chest movement.

"And the head movements would be angular, always angular. I found this thing where if I just cocked my head at an angle... Less is more. The idea was certainly that he should be an immediate and dominant presence."

And how was acting through half a Cyberman mask?

"The vision wasn't too bad, actually – much better than if it had been a full mask. It was just incredibly hot. We also filmed at possibly the hottest time of the year. We were dehydrating a lot and had to take electrolytes. We couldn't step off set much because it was just as hot outside as it was inside. So yes, there was some physical discomfort, but if they asked me to step into the costume again I would very happily do it."

The voice was another crucial part of Patrick's performance, the last link to Ashad's humanity.

"I worked on distorting my own voice, but then of course it was distorted digitally in the edit as well. I wanted to bring damage to the voice – damaged in the searing heat of the process of being changed from human to machine, and a process that was interrupted at a point that wasn't happy for anybody. So I wanted that sense of interruption, damage, the fury of that, but also the remnants of a proper human being who struggled for a place in the world, an identity."

Could Ashad ever have been redeemed? Patrick takes a moment to mull the question.

"I don't know, to be honest. I haven't really thought about it. I did think there were enough vestiges of humanity in him that it is at least theoretically possible. And there was something genuinely compelling to him about the Doctor. I know the Doctor isn't human but there was something really compelling about that person, as another living being. That's the thing – he's a living being still. All that is still there. I think the Doctor would have to delve very deep indeed to make a meaningful contact. But it was possible, I think."

Patrick shared the majority of his scenes with Jodie Whittaker's Doctor and

> "I WANTED TO BRING DAMAGE TO THE VOICE – DAMAGED IN THE SEARING HEAT OF THE PROCESS OF BEING CHANGED FROM HUMAN TO MACHINE."

THE WAYS OF THE FORCE

Doctor Who isn't the only sci-fi franchise that Patrick O'Kane has appeared in. In 2017 he stepped into a galaxy far, far away, playing Hux's First Order Officer No 1 in *Star Wars: The Last Jedi*. So how does the *Star Wars* experience compare to *Doctor Who*?

"It was very different, mainly because of scale," says Patrick. "The scale [on *Star Wars*] was vast. They took over the whole of Pinewood. It was just an enormous operation, and very impressive for that. You were taken from the set to another studio where they did a computer scan for the toys they make, so your body was scanned from every direction possible. It's all done in a matter of minutes. It felt like you were on a conveyor belt. And just the sheer number of people – crew, extras, cast, and then this one director, seemingly holding it all together. It was very, very impressive."

Confess, Patrick: which was the bigger thrill to be in? *Star Wars* or *Doctor Who*?

"It was a bigger thrill to be in *Doctor Who* because I have a longer history with *Doctor Who*. But I also had more to do. And it was more fun to play!"

STAR WARS
THE BLACK SERIES
ADMIRAL ACKBAR
FIRST ORDER OFFICER
WARNING:

Left: Patrick as First Order officer No 1 in *Star Wars: The Last Jedi* (2017).

Far left: A pack of *Star Wars* action figures, including one of Patrick's character.

Below inset: Boris Karloff as the Monster in Universal's *Frankenstein* (1931).

enjoyed the dynamic they shared. "Oh, it was great," he enthuses. "She's delightful, a real pro, and works very hard. She's very, very generous with you on set – and off. She wants to play, and is happy to play. She has a generosity which is born of confidence. I have to pick her out as most of my stuff was with her, but everybody made you feel very welcome, and it was all about joining as opposed to 'You're here for a limited amount of time, behave yourself and leave!' There was never any sense of that."

The Cybermen were created by Kit Pedler and Gerry Davis in the 1960s, prompted by fears over the implications of spare-part surgery. Does Patrick believe they tap into 21st-century anxieties too?

"Obviously the big fear is artificial intelligence, and I suppose machines come into that. But the real threat nowadays seems to be that it doesn't take a physical form. It's coming through your computer. You might be talking around the table and the next thing up pops an advert on somebody's phone. And the whole idea of cyber-crime... It's there in the name, I suppose, but cyber-crime isn't quite marauding robots armed to the teeth with machine guns or whatever! I didn't think too heavily about any of that, to be honest."

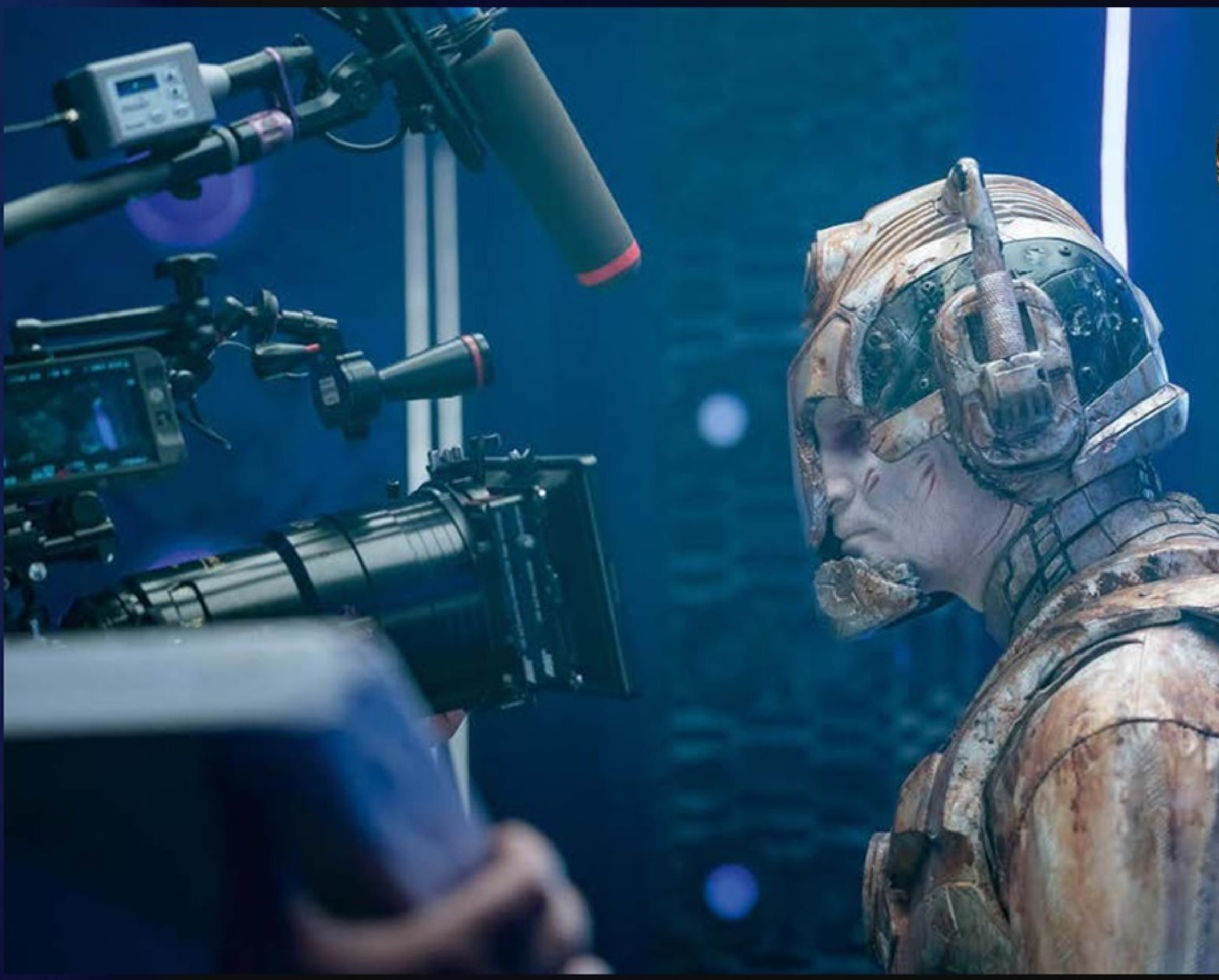
Maybe the future of the Cybermen lies in apps...

"Well, if they need somebody to front it," volunteers Patrick, smiling. "I thought about it visually being an homage to *The Terminator* but obviously the big link was with *Frankenstein*. So as much as I was looking forward I was really looking back, at that sense of being Frankenstein's monster, and something of human creation."

For all his universe-sized scheming, Ashad met an abrupt end in *The Timeless Children*, zapped to doll-size by the Master's tissue compression eliminator. Could Ashad return from that miniaturised doom?

"Who knows?" says Patrick, laughing. "If Bobby Ewing in *Dallas* can walk out after the longest shower in history then who knows if a Cyberman can be re-energised and rehydrated having been shrunken by the Master's powers! I feel it's unlikely, but it would be good fun if it happens."

As Ashad himself said, that which is dead can live again in the hands of a believer... Consider yourself warned, organic life. **DWM**



Above inset: The Master (Sacha Dhawan) examines the corpse of Ashad, who has been shrunk by the tissue compression eliminator.

Left: Recording the scene in *The Timeless Children* where Ashad appears as a hologram.

A CUT ABOVE THE REST

REBECCA TROTMAN, *Doctor Who*'s BAFTA award-winning editor, has worked on over 70 episodes of the show. "We felt like we had gold from the beginning," she tells **BENJAMIN COOK**.

Last October, two days into a national COVID lockdown in Wales, Rebecca Trotman was on Zoom with pretty much her entire family. They were all watching the live stream of the BAFTA Cymru Awards, in which Becky was nominated for her editing work on 2020's *Ascension of the Cybermen*.

"My parents' live stream was six seconds ahead of the rest of us," she remembers. "When it got to the bit where [the host] Alex Jones went, 'And the winner is...', out of the right corner of my eye I could see Mum and Dad, who were on mute, going absolutely nuts: 'YOU WON! OH MY GOD!' Then I heard Alex Jones go, '... Rebecca Trotman!' So my mum knew before I did – typical. But she's very proud. There's no one in Wales my mother hasn't told about my BAFTA."

Has Becky got used to being a BAFTA-award winning editor yet? "No, I'm still flabbergasted. I really didn't think I had a chance. But *Ascension of the Cybermen* and *The Timeless Children* are fantastic episodes. We changed the history of *Doctor Who*. So it was great to get that recognition. Even though *Ascension* is one of the most complicated episodes – we flit back and forth in time, trying to figure out the Timeless Child story without giving it away, throwing in a few red herrings – it was one of the quickest to edit. We felt like we had gold from the beginning."

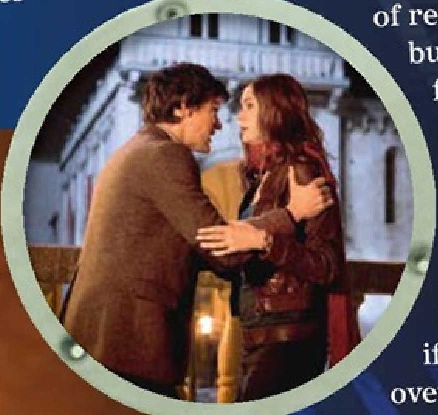
Becky edited eight of Series 12's ten episodes (all bar *Can You Hear Me?* and *The Haunting of Villa Diodati*). In Series 11, she edited *The Ghost Monument* and *Rosa* too. But her work on *Doctor Who* stretches back to 2009, during post-production on *Planet of the Dead*. "I went into the BBC for a different job, in the facilities department, and I didn't get it, but they said, 'We really like you, so if anything comes up...' It so happened the next day *Doctor Who*'s post-production runner quit. So they asked me to fill in for a few days. And that was it: I've been there over ten years."

As a runner, Becky's job was to "bring coffee and tea to the edit suites, clean the suites, prepare paperwork for the editor..." But she'd set her sights on becoming an assistant editor. "I *really* wanted it. I didn't know how to do it, but I was eager to learn." So she put in the hours. "The assistant editor would come in at six in the morning to load the rushes, to organise the footage... so I started coming in with her and learning from her between six and nine, then I'd do my own job from nine to five, then I'd go back up to the edit until eight or nine at night, to learn some more."

Her 15-hour days and dogged persistence paid off when, after a few months, she was promoted to assistant editor. She went on to assistant edit over 60 episodes during the Matt Smith and Peter Capaldi years – from 2010's *The Vampires of Venice* to 2017's *World Enough and Time*/*The Doctor Falls*.

One of her most "nerve-racking" responsibilities as assistant editor was to back-up each day's footage. "Three back-ups of everything," she says. "It's a lot of responsibility." If she'd pressed the wrong button, could she have lost a whole day's filming? "You couldn't now – nowadays, as soon as the card comes out of the camera, they do an instant back-up on set. But back in the day? I could have, yeah. Like, in Series 5 [2010], everything was shot on tape. If something happened to that tape between leaving the set and getting to me – if it were dropped in a puddle or someone ran over it – then, literally, you'd lose *everything*.

"I'd back up the footage to LTO [Linear Tape-Open] tapes. Which would go in a fireproof safe. In a different building. It's even more dramatic whenever we go abroad to shoot. You have to keep a copy of the rushes with you on the plane, but also send a copy back to Britain by truck – like, on the make-up truck. Because if you had the only copy of the rushes, and then the plane went down, *Doctor Who* would go down with it. Which would be a disaster!" →



> “THEY ASKED ME TO FILL IN FOR A FEW DAYS. AND THAT WAS IT: I’VE BEEN THERE OVER TEN YEARS.”

Opposite page top: Editor Rebecca Trotman with her BAFTA.

Opposite page far left from top: Scenes from the 2020 series – the Doctor (Jodie Whittaker) in *Spyfall*; Ryan Sinclair (Tosin Cole) in *Nikola Tesla’s Night of Terror*; the Judoon Captain (Paul Kasey) in *Fugitive of the Judoon*; Jake Willis (Warren Brown) in *Praxeus*; Graham O’Brien (Bradley Walsh) in *Ascension of the Cybermen*; and the Master (Sacha Dhawan) in *The Timeless Children*.

Opposite page inset: The Doctor (Matt Smith) and Amy Pond (Karen Gillan) in *The Vampires of Venice* (2010).

Left: A new design for a familiar threat in *Ascension of the Cybermen*.

REBECCA TROTMAN

Right: Rosa Parks (Vinette Robinson) in *Rosa* (2018).

Below left from top: The Doctor in *Spyfall*; Ryan runs for his life in *The Ghost Monument* (2018); the Doctor (Jo Martin) in *Fugitive of the Judoon*; Clements (Rhiannon Bescott) in *Ascension of the Cybermen*.

Below right inset: Director Mark Tonderai on location for *Rosa*.

Bottom right: The Doctor gets technical in *Ascension of the Cybermen*.

→ After the 2017 series, Becky decided it was time to make the jump from assistant to editor. “Everybody was very supportive. Four months later, Nikki Wilson [the producer] called me and said, ‘The second block [of Series 11 episodes] is up for grabs. So far, the director [Mark Tonderai] has interviewed a number of other editors. He’s said no to every single one. Want to give it a shot?’” The block comprised *The Ghost Monument* and *Rosa*. “Before I went to the interview, I read Rosa Parks’ autobiography, like, ten times. It was important to Mark that the person who edited the episode really understood her story.

“When I got the gig, I was thrilled; *overwhelmed*. It was the most amazing block.” *Rosa* in particular was lauded by fans and critics. **Doctor Who Magazine** readers voted it top of the 2018 season poll – “which is fantastic. *Doctor Who* fans are passionate. They’ll let you know when you’ve got it wrong, but when you’ve got it right... they’re *lovely*. We edit for the fans.”

Off the back of her two Series 11 episodes, Becky was asked to be series editor for the show’s 2020 run. “I just love the show so much,” she says. “I think it helps that I’m a fan. I know the history. Like, you know in episode two [*Spyfall* Part Two], when the Master is doing Morse code? And we hear the drumbeat? I could have used any drums, but I contacted the sound designer, Harry Barnes, and asked him for the *actual* drums [from 2007’s *Utopia* and *The Sound of Drums*]. That got a big reaction from [showrunner] Chris Chibnall in the first viewing. He was like, ‘YES!’ Another editor might have skipped over that, not realising what that drumbeat meant.”

However, other ideas end up on the cutting room floor. In *Spyfall* Part One, when the ‘fam’ pursues Daniel Barton on motorbikes, Becky experimented with split screen. “The Doctor was in the centre, then it split-screen left to Yaz and ‘O’, then right to Graham and Ryan. But Chris said, ‘It kind of takes you out of the action,’ and he was right.”

She offers another example. In 2018’s *The Ghost Monument,* when Epzo’s ship crashes onto Desolation, she originally had Ryan, Graham and Angstrom running in slow motion. “You could see the spaceship coming at them, and I thought that’d make the scene feel more dangerous than cutting it fast, fast, fast. Then a *bang* of an engine bursting sped it back up into real time. But that didn’t quite work. It can be trial and error.

> “WHEN I GOT THE GIG I WAS THRILLED; *OVERWHELMED.* IT WAS THE MOST AMAZING BLOCK.”

“When I do the first cut for Chris, I cut it as written, then I do alternative cuts of scenes for him. Sometimes Chris runs with my ideas, other times he doesn’t. It’s about asking the question, really: when someone finishes watching the episode, what do we want them to feel? You need to know that before you start cutting.”

With episodes like *Fugitive of the Judoon* and *Ascension of the Cybermen*, Becky wanted the audience to leave feeling “in awe, surprised, delighted. But you want to be true to the show, too. You don’t want them to go, ‘Well, that wasn’t very *Doctor Who*-y!’

“And it’s important that the Doctor is always the central character. Once I’ve finished the first assembly edit, I’ll do what I call a ‘Doctor pass’ – going through the episode and making sure that the Doctor is the focus of each scene she’s in. I’ll do a Doctor pass, a companion pass, an excitement pass, an emotional pass. Each time I’ll watch for different things.”

Does her job ruin watching TV for fun? “Yes,” says Becky, laughing. “It does, completely. And it ruins the experience for my partner as well. She’s very patient, because I’m like, ‘Oh, did you see that? Rewind it. Let’s look back at what they did there.’ And I’m always making notes on my phone. You never want to copy stuff, but you want to be inspired.

“But my partner and my family are my biggest supporters. My mum texts everybody she’s ever met to tell them to watch my episodes. You need support like that in this job. She would turn up at the BBC with cooked meals and leave them at reception for me! Yes, I’m a 34-year-old woman. I’d get a phone call from Chris or Nick, the security guys at BBC Roath Lock. They’d be like, ‘Your mum’s here again. Do you want some cottage pie?’”

Becky hopes to be back on *Doctor Who* later this year. “COVID depending,” she says. But it’ll be hard to top last year’s BAFTA win – “a wonderful way to cap off the series. It made it totally worth the time and effort that I put in; that *everyone* put in. We worked very hard and often right up to the wire. That’s the importance of the friendships you build up on this show – you don’t mind the pace, because you’re doing something you love with people you admire.

“Which sums up *Doctor Who*, really.” **DWM**

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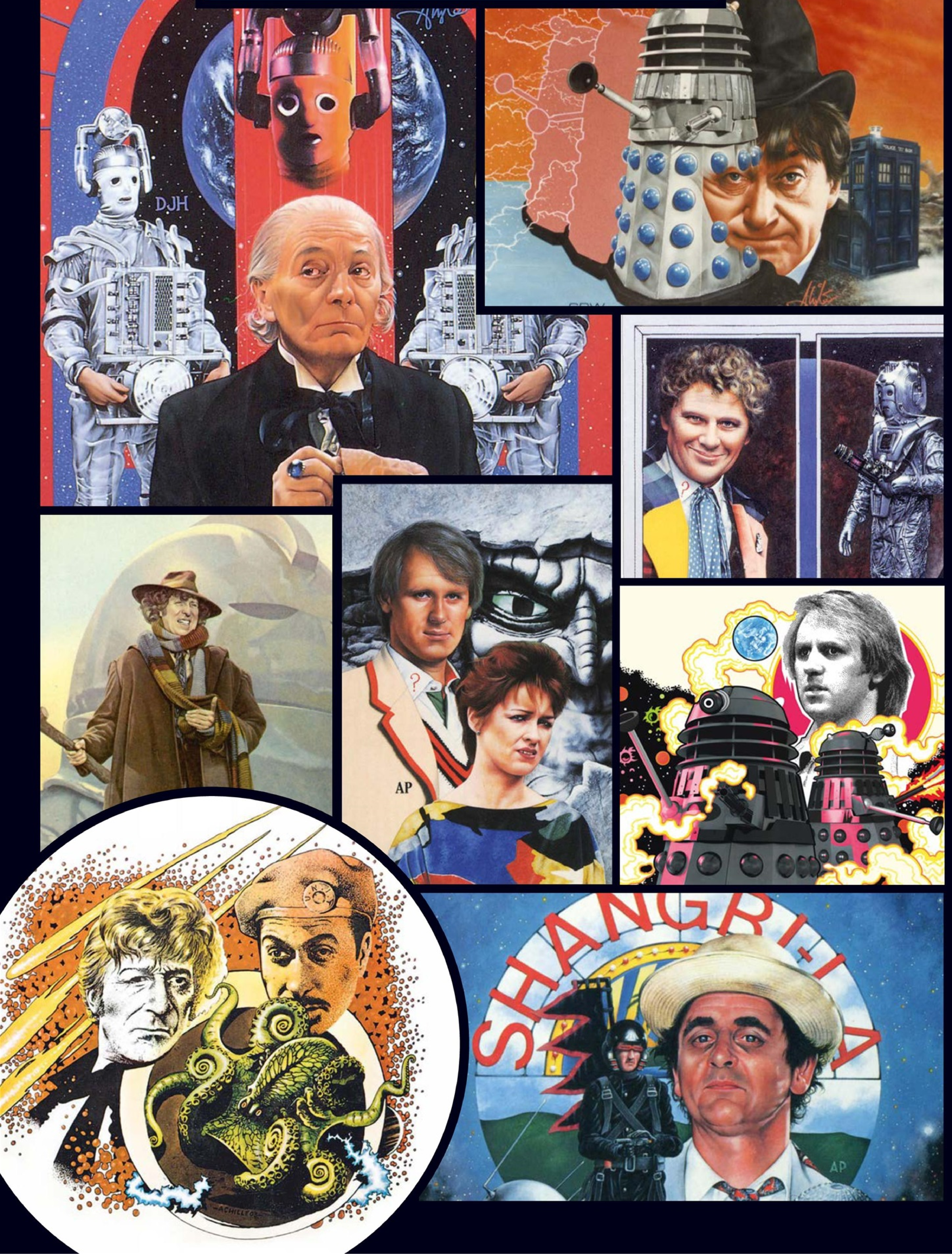
COLLECTIVITY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Target Books Variant Covers

For the most dedicated collectors, owning all the *Doctor Who* novelisations isn't enough. JAMIE LENMAN meets the Target completists.

The pocket-sized adaptations of the Doctor's on-screen adventures, originally published by the Target imprint from 1973 to 1994, represent a cornucopia of treasures. For decades they've been hunted down by the eager bibliophile and either read till they fall to bits or placed in air-tight chambers for all eternity – whatever's your pleasure.

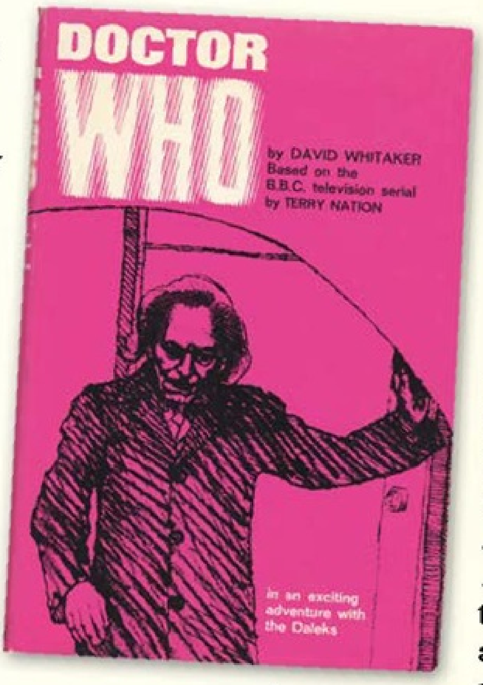
Of all the novelisations published by Target to date, roughly two thirds have been available at one time or another in distinctly different guises, with updates ranging from a simple logo-swap to a complete identity change, involving newly commissioned artwork, fresh branding and in some cases even an alternative title. If variety is the spice of life, these compact books are spicy stuff. Collectors all over the world simply can't get enough.

James C McFetridge from Belfast remembers when he first noticed that there was more than one version of many of his favourite books, describing it as "a slow realisation in the early 1980s" prompted by "a mixture of articles and photos in **Doctor Who Magazine**. I started to search around second-hand bookshops to enlarge my collection. I remember seeing pictures of the early 'block logo' editions with the Chris Achilleos covers, and comparing them to my reprint editions with replacement covers by artists such as Jeff Cummins and Alan Hood."

This revelation lit a fire inside James that still burns to this day, fuelled by a desire for completism that fans know well. "I decided I had to have them all," he says. "Every cover, every logo variation. They took a few years to find, especially as there was no definitive account of which books had which covers, so every discovery was like unearthing a treasure that you didn't even know existed."

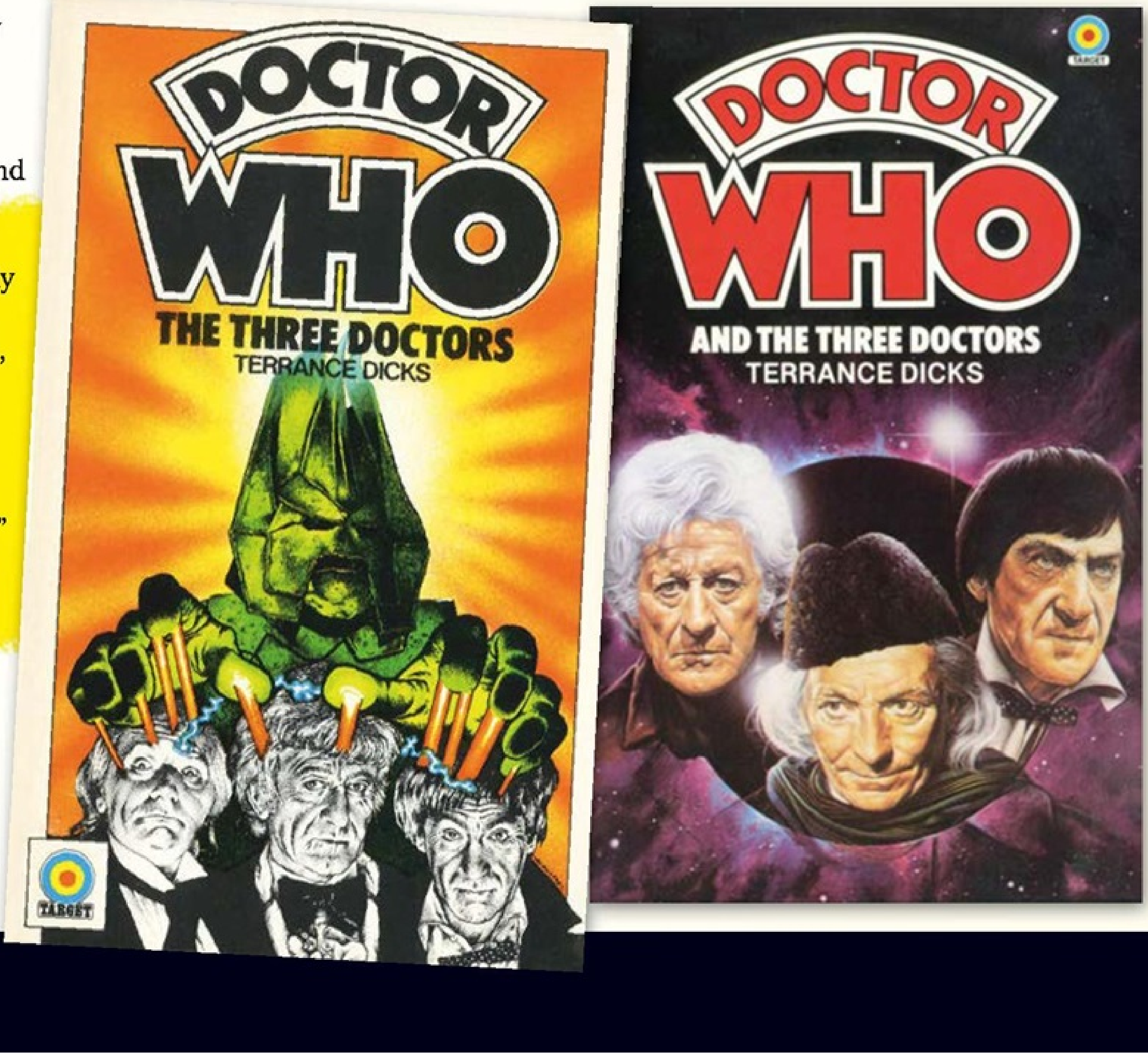
In California, collector Dale Santos suggests why someone would want to own more than one copy of what is essentially the same book. "It's like trying to put together a huge jigsaw puzzle, as mad as that might be construed by others," he says. "At the end of the day, it's good clean fun and you meet a lot of wonderful people!"

Which book does Dale have the most copies of? "Good question," he says, considering. "*The Daleks!*" Dale is referring to the novelisation of Serial B, the second ever televised *Doctor Who* adventure. It's unsurprising that shelves everywhere groan with copies of this seminal tome, especially when one considers that – including logo variations and overseas editions – this single book is available in at least 19 different forms.


DOCTOR WHO
by DAVID WHITAKER
Based on the B.B.C. television serial
by TERRY NATION
in an exciting adventure with the Daleks

In fact, Target's original edition of this novel, published in May 1973, was itself a cover variant of an existing book that had already been available for nine years. *Doctor Who in an Exciting Adventure with the Daleks*, written by series architect David Whitaker, was one of three hardbacks published by Frederick Mueller Ltd in November 1964. Bizarrely, this tale of hideous machine-beings from a nuclear future was adorned not with an illustration of the titular metal aliens, but instead a charcoal drawing of a rather exhausted-looking old man – first in shocking pink, then a month later in thrilling grey.

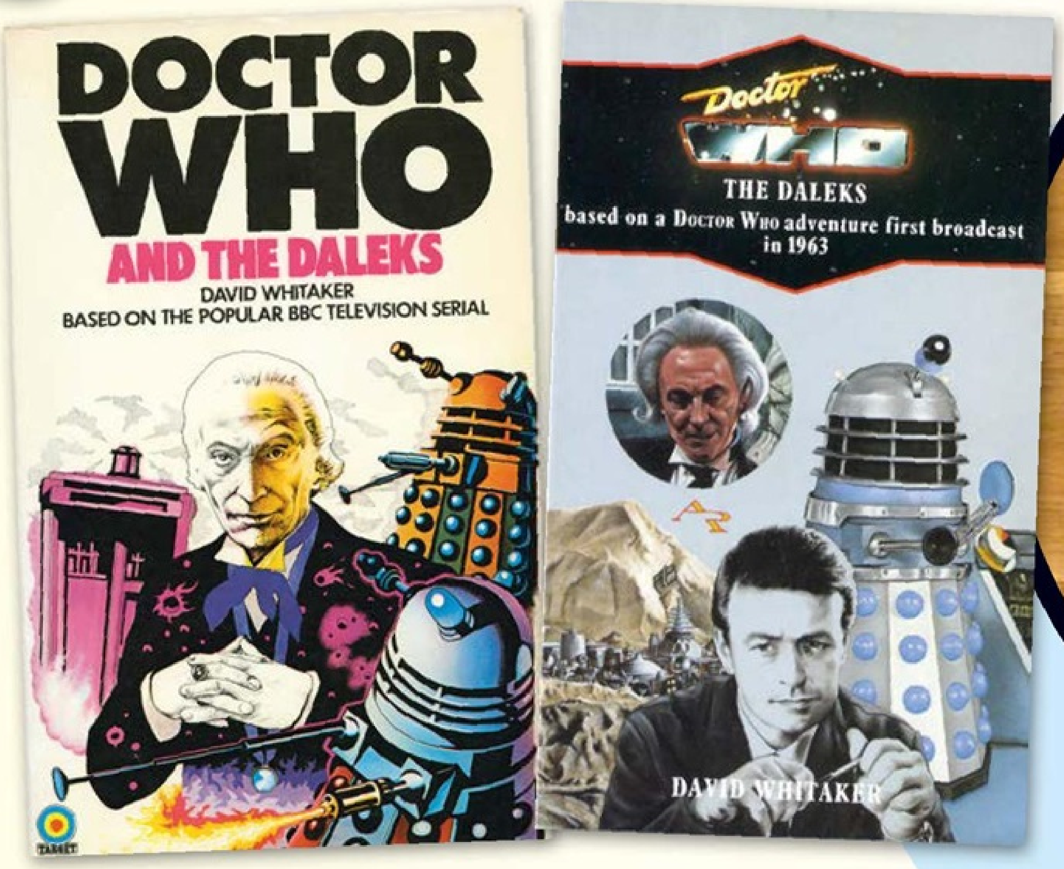
In October 1965, Armada's paperback version went one better and at least included the TARDIS on the cover (as well as a giant lizard monster on the back), but it wasn't until →



Opposite page, left to right, top to bottom: Some of the artwork which has adorned the covers of Target books over the decades – *The Tenth Planet* (1993, by Alister Pearson); *The Power of the Daleks* (1993, by Alister Pearson); *Attack of the Cybermen* (1992, by Alister Pearson); *Doctor Who and the Sontaran Experiment* (1978, by Roy Knipe); *The Awakening* (1992, by Alister Pearson); *Resurrection of the Daleks* (2021, by Anthony Dry); *Doctor Who and the Auton Invasion* (1974, by Chris Achilleos); and *Delta and the Bannermen* (1989, by Alister Pearson).

Above: The first *Doctor Who* novelisation – *Doctor Who in an Exciting Adventure with the Daleks* (published in hardback by Frederick Muller in 1964, with cover art by Arnold Schwartzman).

Left: Two versions of the novelisation of *The Three Doctors* (1972-73) – the first edition (1975, cover art by Chris Achilleos) and the 1978 edition (cover art by Jeff Cummins).


DOCTOR WHO AND THE DALEKS
DAVID WHITAKER
BASED ON THE POPULAR BBC TELEVISION SERIAL
Doctor Who
THE DALEKS
based on a Doctor Who adventure first broadcast in 1963
DAVID WHITAKER

AND THE DALEKS
AND THE ZARBI
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DOCTOR WHO AND THE DOOMSDAY WEAPON
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DOCTOR WHO AND THE CURSE OF PELADON
DOCTOR WHO AND THE SEA-DEVILS
DOCTOR WHO AND THE ABOMINABLE SNOWMEN

→ Target's 1973 release – already the fourth version of the book – that a pair of Daleks was finally added, in Chris Achilleos' epoch-making artwork.

This book and the titles that came immediately after it are sometimes referred to by their 'block letters' or 'block logos', in reference to the unique rendering of the words 'Doctor Who' emblazoned at the top. "They have an elegant, clean look about them that appeals to me," says Dale, proud owner of several original artworks from these editions.

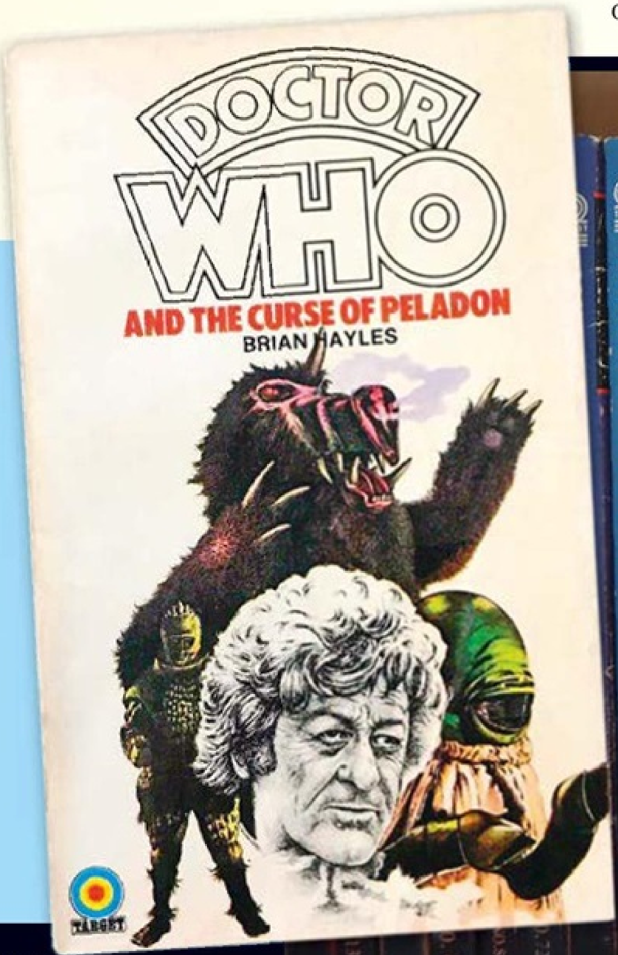
For others, however, it's only when that chunky logo 'regenerates' that things begin to get interesting. "I'm hunting for a copy of *The Curse of Peladon* with the arch logo entirely in white," says writer Iain McLaughlin with a gleam in his eye. The object of his desire was published in July 1979, six years after its original 'block letter' incarnation, sporting a striking albino rendering of the logo designed by Bernard Lodge for the eleventh series of the show. This version had been used on the books in various colours (and without the famous diamond-shape behind it) since early 1975.

"That logo variant is unique," explains Iain. "It's the only one that was white. I'm pretty sure it was a mistake, but that just makes it more interesting. If you've got a collection, something that's unique like this just jumps out, it's like a beacon. You need to have it, just because it's something you haven't seen before in this huge ocean of books that are already on the shelves. It's not just that I want it – *I need it*." Well, now we know what to get Iain next Christmas.

For some, the adventure of collecting is a communal experience, best enjoyed with others. Lee Thompson of Chicago has been watching *Doctor Who* since his local PBS station began broadcasting episodes in the mid-1970s, and he later introduced his children to the 2005 revival. "Collecting anything is always more enjoyable if you can do it with someone else," says Lee. "Being able to collect *Doctor Who* books with my son has turned into a major bonding event for both of us. Every weekend we search for books online, argue who's going to pay for it if we find one, grade the condition of the books that we receive throughout the week, bag them, and enter all of the collected data into a spreadsheet."

Having only begun their collection in 2019, Lee and his son William were pleasantly surprised to discover that many of the books came in several alternative versions, and set about hunting them down. "The 'blue spines' in good condition have been very difficult to find," says Lee, referring to a wave of reprints from the early 1990s with matching bindings, sometimes known as 'Virgin reprints' after Virgin

For some, the adventure of collecting is a communal experience.


DOCTOR WHO AND THE CURSE OF PELADON
BRIAN HAYLES
TARGET

DOCTOR WHO THE AUTON INVASION TERRANCE DICKS
DOCTOR WHO THE SILURIANS MALCOLM HULKE
DOCTOR WHO THE CURSE OF PELADON BRIAN HAYLES
DOCTOR WHO THE DAY OF THE DALEKS TERRANCE DICKS
DOCTOR WHO CARNIVAL OF MONSTERS TERRANCE DICKS
DOCTOR WHO INVASION OF THE DINOSAURS MALCOLM HULKE
DOCTOR WHO THE MONSTER OF PELADON TERRANCE DICKS
DOCTOR WHO THE ARK IN SPACE IAN MARTER
DOCTOR WHO TERROR OF THE ZYGONS TERRANCE DICKS
DOCTOR WHO THE FACE OF EVIL TERRANCE DICKS
DOCTOR WHO MEGLOS TERRANCE DICKS
DOCTOR WHO THE LEISURE HIVE DAVID FISHER
DOCTOR WHO THE KEEPER OF TRAKEN
DOCTOR WHO CASTROVALVA CHRISTOPHER H. BIDMEAD
DOCTOR WHO LOGOPOLIS CHRISTOPHER H. BIDMEAD
DOCTOR WHO THE VISITATION ERIC SAWARD
DOCTOR WHO EARTHSHOCK IAN MARTER
DOCTOR WHO ARC OF INFINITY TERRANCE DICKS
DOCTOR WHO THE FIVE DOCTORS TERRANCE DICKS
DOCTOR WHO THE AWAKENING ERIC PRINGLE
DOCTOR WHO THE CAVES OF ANDROZANI TERRANCE DICKS
DOCTOR WHO ATTACK OF THE CYBERMEN
DOCTOR WHO VENGEANCE ON VAROS
DOCTOR WHO TIME AND THE RANI PIP AND JANE BAKER
DOCTOR WHO DELTA AND THE BANNERMEN

Top left: Two more covers for the novelisation of the first Dalek story, from 1974 (by Chris Achilleos) and 1992 (by Alister Pearson).

Top right: The first 12 Target novelisations, published from 1973-75.

Above inset: Target book collectors William and Lee Thompson.

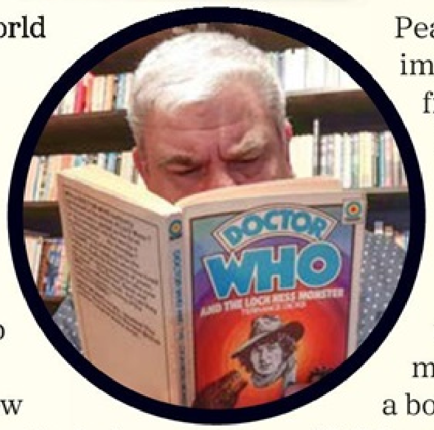
Right: The 'white logo' edition of *Doctor Who and the Curse of Peladon*, published in 1979. Cover art by Chris Achilleos.

Far right: A shelf full of 'blue spine' editions, published in the early 1990s.

Books' acquisition of the Target brand. "We started to collect these because the art, the uniqueness, and the history behind them drew us in. They are beautiful books, period."

One man who's sure to agree with this viewpoint is Peter Darvill-Evans, who personally masterminded these particular reissues after landing the job as supervisor of Target's *Doctor Who* range in early 1989. With the number of TV stories still to be novelised dwindling fast and his own plans for a line of original fiction not yet in place, Darvill-Evans did some quick thinking. "I was faced with gaps in the publishing schedule," he remembers. "The book trade – wholesalers and retailers – like regularity. Having made contacts in the world of *Doctor Who* fandom, I knew that some of the Target books had been out of print for years and that there was a small but significant demand for them. A programme of reissues seemed an obvious step."

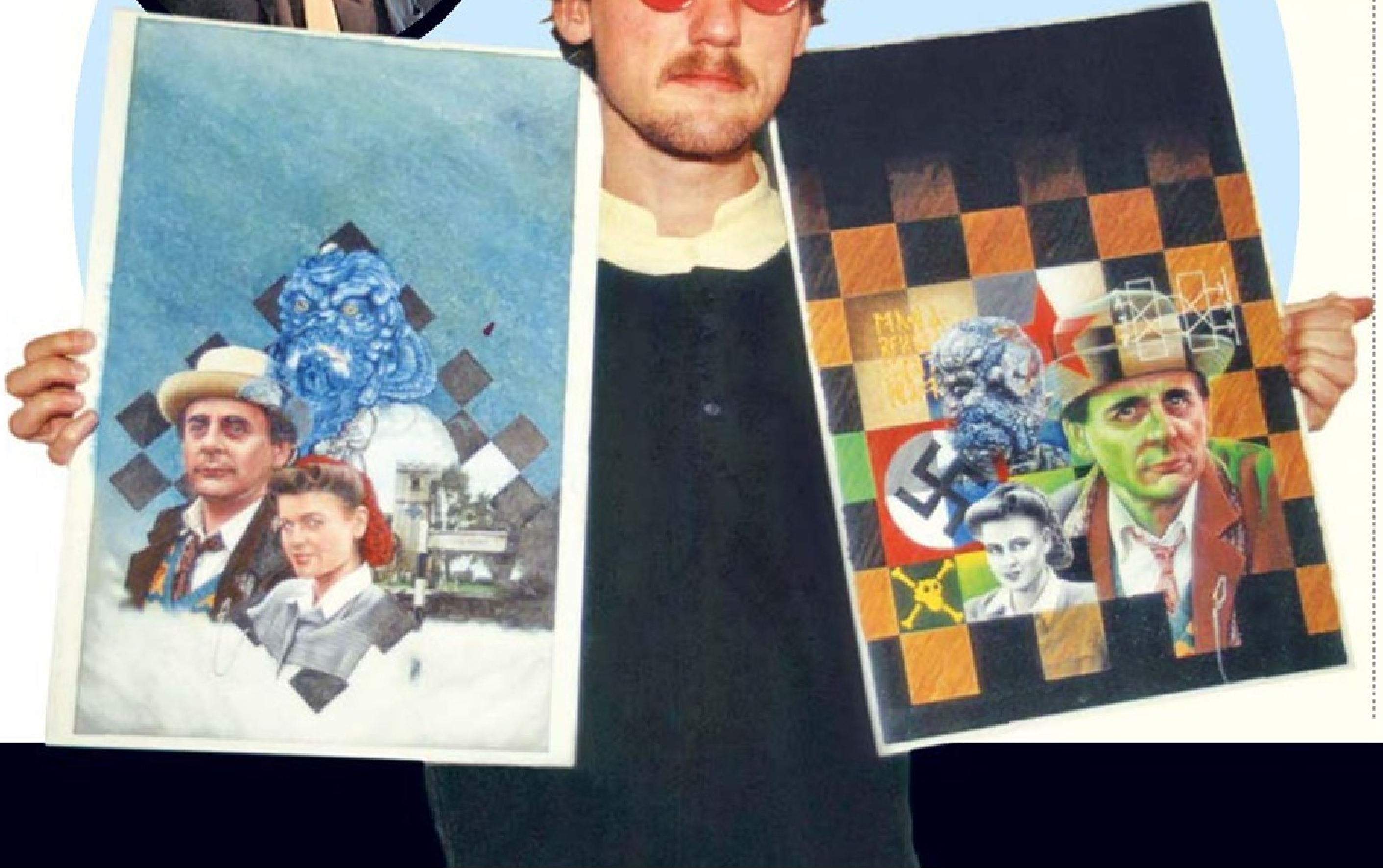
Peter's vision of how to grab people's attention centred on creating vibrant and stylish new covers for the novelisations, particularly some from the Peter Davison era that sported publicity photos on their covers instead of specially commissioned artwork. "The original cover designs looked old-fashioned," he reflects. "In Alister Pearson we had an artist capable of producing stunning new paintings, and I knew that, in addition to pleasing collectors who wished to plug gaps, we would also sell to *Doctor Who* fans just on the strength of the covers and the fact that the books were new editions."



Pearson's bold, dynamic images became inextricable from the brand's identity in the early 1990s, sometimes pulling double duty on the sleeves of concurrent video releases from BBC Enterprises. They proved tempting enough to convince many folks to double-dip on a book they already owned.

"I did argue with one of my friends after spending £3.99 on *The Robots of Death* blue-spine, as I already had the first edition," says David Cessford, a stonemason from Kelso. "My friend laughed and asked if it had different words inside. I just had to tell him that it didn't look the same! I suppose some people just won't understand."

This appetite for more product, even if it was the same old books in slick new covers, is echoed by Iain McLaughlin. "For me, it was 'Ooh, they're new and they're coming home with me!'" he says with a grin, shoring up Darvill-Evans' judgment that some of the more recent releases had indeed looked a bit drab. "The low point of the covers were the photos. They were just dull at best and, at worst, absolutely horrible. So I was delighted to see new cover artwork coming along." →

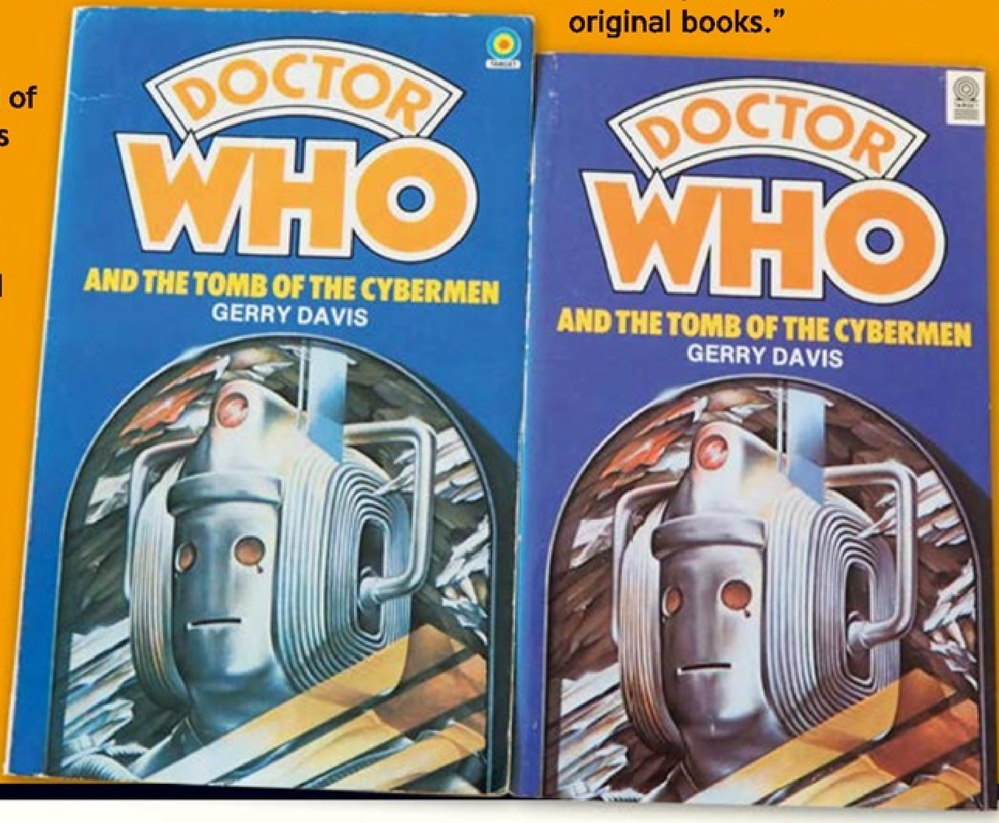


NEW JACKET REQUIRED

It's an ambitious goal to track down the many iterations of every Target book, down to different-coloured lettering and the absence or addition of a particular strapline.

Within these distinct editions, there are a myriad of subtle and unique variations between printings. One money-saving practice that gave rise to several such permutations is the method of 're-jacketing' employed by then Target owner WH Allen in the 1970s and 80s – essentially sticking new covers on old books or vice versa.

"They would just use an old cover to scan the image from," explains *Doctor Who* historian and Target expert David J Howe. "This is why some of the covers on the re-jacketed versions are cutting the image off, as there had to be what printers and designers call 'bleed'. Also they would strip the old covers off the books, add new covers, and then trim them down, so the reprints ended up shorter than the original books."



These re-jacketed books are easy to spot; they're not only smaller and more closely cropped but printed with harsher colours – the result of scanning a printed copy instead of the original artwork. Various combinations of old jackets on new stock, or new jackets on old stock, means there may be numerous discrete versions of what appears to be the same edition.

Even so, this isn't enough to deter the hardcore collector... "I personally have taken on the challenge to not only obtain the Target books with different covers, but also every reprint and reissue," says collector Dale Santos gravely, like a soldier shouldering a sacred duty.

We salute you, sir, and wish you luck.

Top inset: Target Books expert David J Howe. Photo © David J Howe.

Top: A first edition of *Doctor Who and the Tomb of the Cybermen* (1978, cover by Jeff Cummins) and a later reprint, with cropped art and changed colours.

Above inset: Collector Iain McLaughlin reads his copy of *Doctor Who and the Loch Ness Monster*.

Left: Alister Pearson applied a chessboard motif to two different versions of *The Curse of Fenric* – the one on the left appeared on the VHS cover and the one on the right was used on the novelisation.

Far left inset: Peter Darvill-Evans revitalised the Target imprint in the late 1980s.

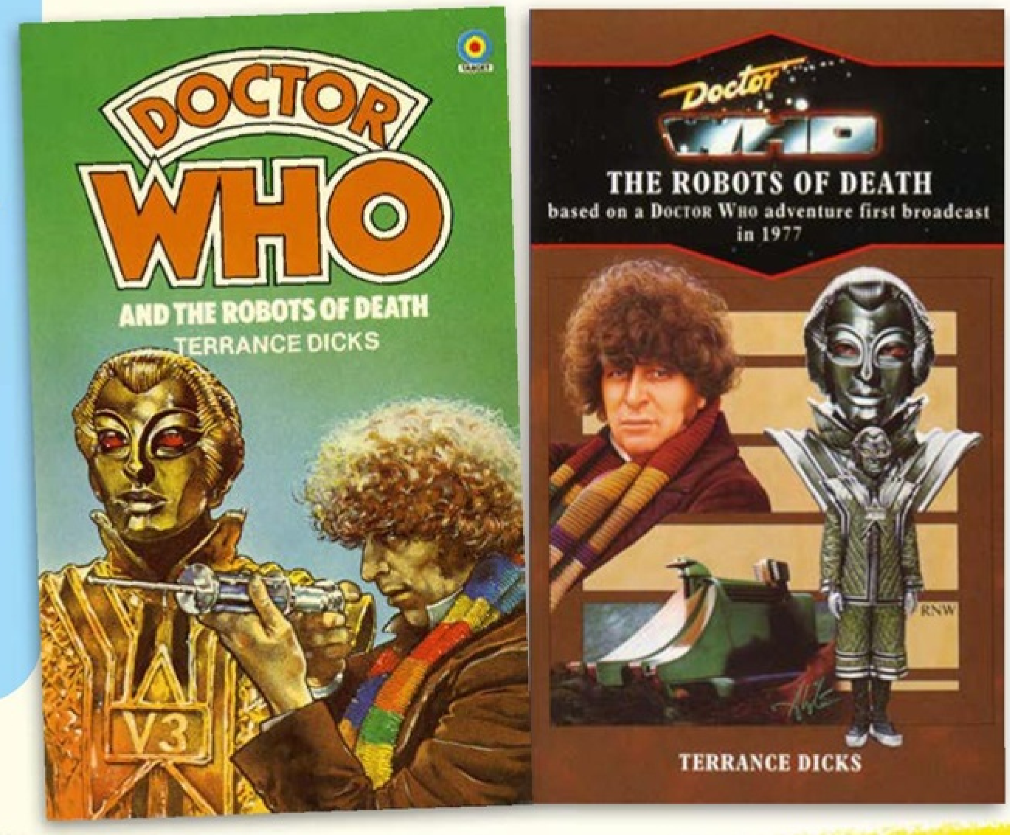
TARGET BOOKS: Variant Covers

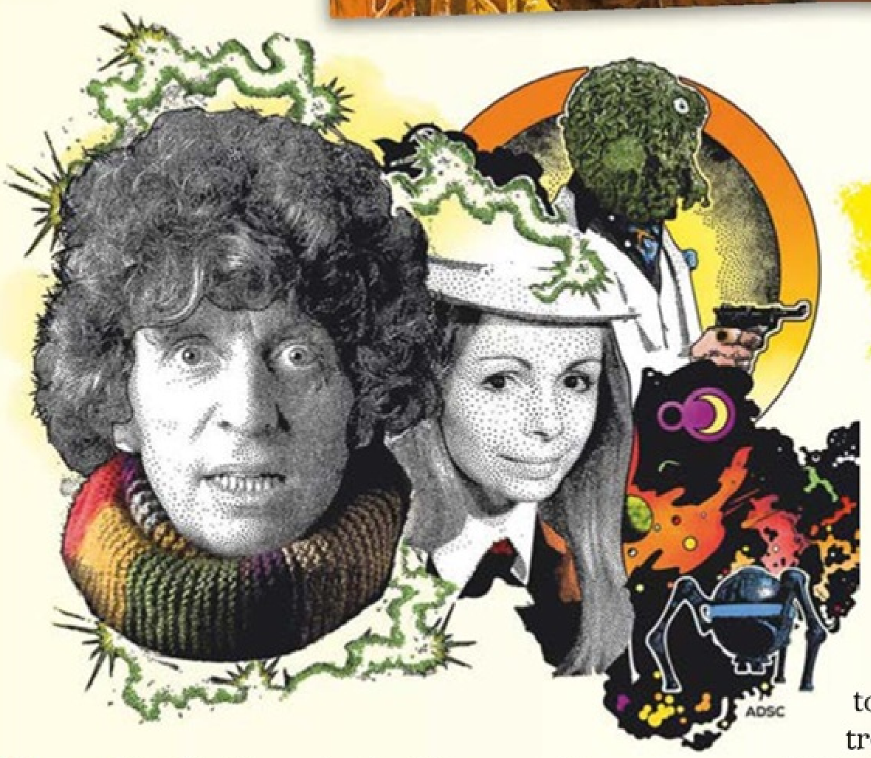
Right: The first edition of *Doctor Who and the Robots of Death* (1979, cover art by John Geary) and the 'blue spine' edition (1994, cover art by Alister Pearson).

Below: Anthony Dry's cover for the 2018 Target edition of *City of Death*.

Bottom left inset: Collector Russell Cook with his hardback edition of *Doctor Who and the Auton Invasion* (1974).

Bottom right: Two new Target books for 2021, with cover art by Anthony Dry.





The 74 'blue spine' editions would be the last titles to bear the famous Target logo for almost a quarter of a century – until three years ago, when BBC Books released five more. Although this ongoing range includes novelisations of stories from the 21st-century run of the show, one title in this first wave was of particular note. The celebrated 1979 serial *City of Death*, co-written by Douglas Adams, was among a handful of televised adventures that Target was unable to publish in the 20th century, along with Adams' two other contributions to the series (including the unfinished and unscreened *Shada*) and two Dalek stories penned by Eric Saward. A novelisation of *City* was eventually adapted by James Goss in 2015 and first published by BBC Books in several hardback versions, with the artwork carefully tweaked to feature the title in nine different languages, including a rather stylish Cyrillic rendering of the *Doctor Who* logo on the Russian edition.

As beautiful as these hardbacks were, they were something of a dilemma for fans – did they belong in the Target library? Could they really plug the gap? These questions were answered when an abridged, paperback version of *City of Death* bounded off the printing presses in April 2018. "I was pleased to see it getting the Target treatment," says Russell Cook of Winchester, an avid collector since 1977. "It brought back the childhood memories of discovering a new title on the shelves, the thrill of an adventure within the covers of a 126-page book, a golden age that continues to this day!"

More reprints are imminent, with Target versions of BBC Books' *The Pirate Planet* and the *Doctor Who* TV movie slated for publication in March, each adorned with new retro-style artwork specifically designed to evoke the range's traditions. With this much care lavished on each successive iteration, is it any wonder we feel compelled to nab them all, even just to gawp at the covers?

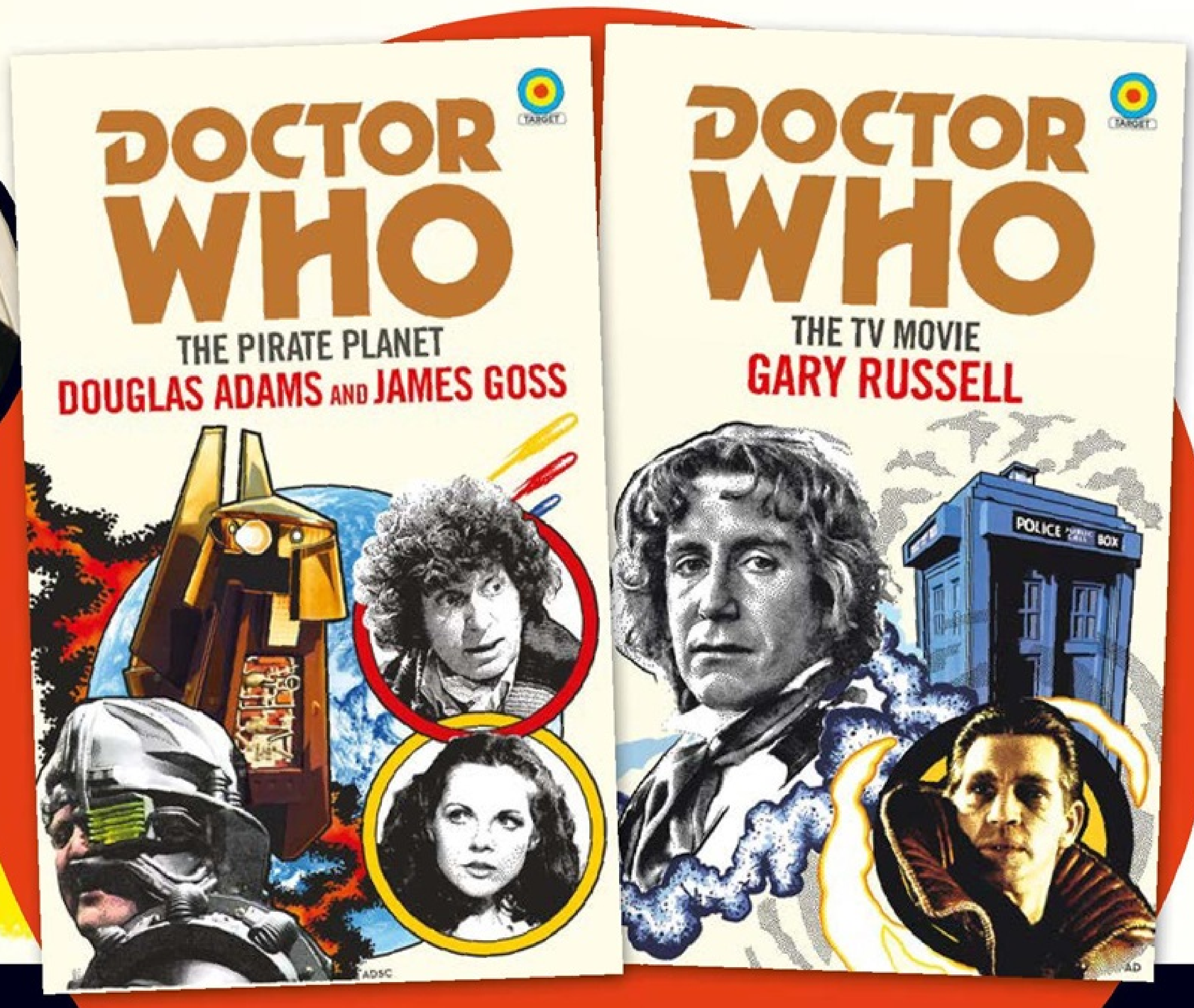
"The covers are a big part of the appeal of the books – there's just something about *Doctor Who* imagery that's inherently pleasing," suggests Paul Smith, author of *Based on the Popular BBC Television Serial*, a comprehensive unauthorised guide to the *Doctor Who* novelisations. "Partly that's just the collectors' gene saying 'must have, must have', but there are some gorgeous examples of artistry among them."

"Some of the re-release artwork is fabulous," agrees Iain McLaughlin. "The Chris Achilleos-style covers still get me in the feels. I think a big part of my love of the look of those early originals is that, well, that's the way I saw them first so it's imprinted in my brain as how I think of them."

More reprints are imminent, each adorned with new retro-style artwork.

It's undoubtedly this strong sense of nostalgia that influenced the decision to give the new releases their classic feel. And so we find ourselves coming full circle, whizzing through a kaleidoscope of different identities for the same beloved books, from bold pointillism through stark photographs to lush portraiture and now back to the beginning, as if the range itself has been through so many faces it's decided to revisit a few old favourites.

Now, where have we heard that before...? **DWM**



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INCLUDES 4 EXCLUSIVE ART CARDS
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POLITICS AND PASSION

ROBERT FAIRCLOUGH pays tribute to writer **PHILIP MARTIN**, whose career encompassed television, radio and theatre – together with two unforgettable stories for the Sixth Doctor.

RUN BOY RUN!!
"A WINNER!"
"A BRILLIANT PIECE OF WORK!"
"COMPELLING... HAULS OFF WITH STRIKING POWER!"
YOU CAN PLAY IT BY RULES ...OR YOU CAN PLAY IT BY EAR – WHAT COUNTS IS THAT YOU PLAY IT RIGHT FOR YOU...
TONY RICHARDSON'S
The Loneliness of the Long Distance Runner
MICHAEL REDGRAVE
TOM COURTENAY
Radio Times
LANCASHIRE CONSTABULARY
Stone is Back
Philip Martin
GANGSTERS
FEATURING KLINE FROM THE BBC TELEVISION SERIES

Main image: Philip Martin.
Photo © Elspeth Moore.

Above inset from top: Philip played Stacy in the acclaimed 1962 drama *The Loneliness of the Long Distance Runner*; he began his TV writing career with episodes of *Z Cars* in 1970.

Right: The first of Philip's novels based on his TV series *Gangsters*, featuring Maurice Colbourne as Kline on the cover. The book was published in 1977.

LARSON.E. WHIPSNADE

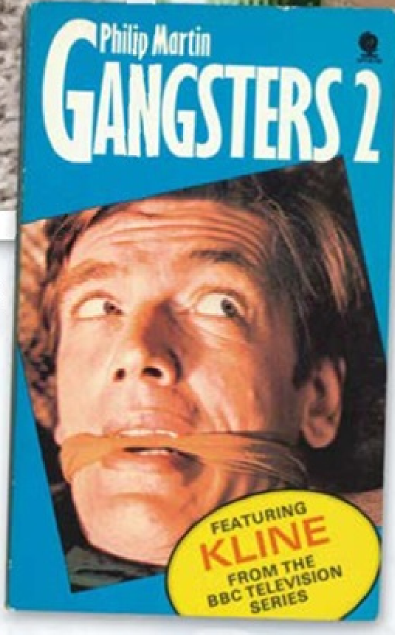
Far left: Philip and his wife Patricia, with their three-year-old daughter Hilary, in the garden of the cottage they owned in Quernmore, near Lancaster, in 1979.

Left above: Philip, aka 'Larson.E. Whipsnade', as WD Fields in the second series of *Gangsters* (1978).

Left below: Philip as the gang boss Rawlinson in *Play for Today: Gangsters* (1975).

Below: The second *Gangsters* novel, published in 1977.

Bottom: Colin Baker as the Doctor in *Vengeance on Varos* (1985).



In 1987, **Doctor Who Magazine** asked Philip Martin if writing for the series was "a comedown" after his other credits, which included two screenplays for the BBC's *Play for Today* and a production at London's National Theatre. His reply was unequivocal: "I don't think that way, because I've got the confidence to know that I can continue to write for more 'prestigious' things, though, to me, they're not more prestigious; otherwise, why would good actors like Brian Blessed do [*Doctor Who*]?"

When Philip's death was announced late last year, Eric Saward, who commissioned Philip to write two *Doctor Who* stories in the 1980s, praised him as "experienced, knowledgeable and a genuine talent". Towards the end of his career, Philip worked with Keith Barnfather on the independent drama *Sil and the Devil Seeds of Arodor* (2019). "We regularly bounced ideas around about making it work on a tight budget," says Keith. "I was impressed by Philip's professionalism, empathy, flexibility and willingness to compromise." And TV historian Dick Fiddy, who knew Philip from British Film Institute events and the Gallifrey One convention, sums up his character succinctly: "He had a very, very dry sense of humour, but he was also serious and a deep thinker. There was always politics in his work, because he was very passionate about it."

Born in Liverpool on 3 July 1938, Philip's escape from a tough home life was to immerse himself in Hollywood films at his local cinema. This ignited a love of storytelling. "Dad educated himself," says Philip's daughter Hilary. "He read all of Shakespeare and James Joyce. 'Don't wait to be given it – take it.' That was very much his motto."

Philip enrolled at the Royal Academy of Dramatic Art in the late 1950s, when working-class voices were beginning to be heard in the arts for the first time. As the new decade began, he started to get acting work in television, beginning with the 1961 drama *Summer, Autumn, Winter, Spring*. The following year he was cast as Stacy in Tony Richardson's *The Loneliness of the Long Distance Runner*, a film now acknowledged as a landmark of British social-realist cinema. By then, however, Philip was becoming more interested in writing words than performing them. "When Dad was auditioning for parts he started thinking he could do better than the dialogue he was being given to say," remembers Hilary.

This new commitment to writing led to seven episodes of *Z Cars* for the BBC, beginning in 1970. Philip also built a reputation in the theatre; by 1974 he was the resident playwright at Liverpool Playhouse. His personal life was on the up, too; on 9 February that year he married Patricia McDonell in Garstang, Lancashire. The couple settled in the county and Hilary was born there in December 1976. Philip, meanwhile, became resident dramatist at the Dukes Playhouse in Lancaster.

Doctor Who's flexible format allowed Philip to explore some of his favourite themes.

"We were a very tight-knit family," says Hilary. "Mum and Dad had a very happy marriage. She died ten years ago and he nursed her selflessly. She used to type up all his scripts – he had the worst handwriting you've ever seen in your life!"

In the year Philip married, he began working on the series that, together with *Doctor Who,* he'd become best known for. Set in the Birmingham underworld, *Gangsters* (1976-78) was a compelling mix of crime, social realism, innovative racial diversity, pastiche and stylisation. In the 1975 edition of *Play for Today* that spawned the series, Philip himself played the gang boss Rawlinson, murdered by the show's anti-hero, John Kline (Maurice Colbourne). In the final episodes, adding to the self-aware nature of the series, Philip returned as the character WD Fields (based on the portly Hollywood comic WC Fields) and murdered Kline, which Philip gleefully described as being "just like that mythical creature swallowing its own tail".

In 1983, after watching *Doctor Who* with a nervous Hilary, Philip was inspired to submit the idea that became *Vengeance on Varos* (1985). *Doctor Who*'s flexible format allowed Philip to explore some of his favourite themes – mistrust of business and authority, crime and commerce sometimes being the same →

Right: Nabil Shaban as Sil in *Vengeance on Varos.*

Far right: Sil prepares to be carried by his attendants in *The Trial of Time Lord* (1986).

Far right below: Philip's three *Doctor Who* audio adventures – *The Creed of the Kromon* (2004), *Mission to Magnus* (2009) and *Antidote to Oblivion* (2014).

Bottom: Philip with Paul Barber, the star of his 1977 play *Sambo.*

→ thing, the exploitation of suffering for profit, together with comic villains and a high degree of self-awareness. In *Varos,* viewers were watching a TV drama in which TV viewers were watching TV 'drama'.

"When I was working on it, satire had been lacking in *Doctor Who* for quite a while," says Nicola Bryant, who played the Sixth Doctor's companion Peri. "It just made such a difference when I read *Vengeance on Varos*. I thought, 'Wow, there's so much more here.'"

This was the story that introduced the devious Sil, played by Nabil Shaban. An amoral capitalist in the form of a mutant slug may not be the subtlest form of parody, but the point was graphically made. "He's horrible in a way, but children love him because he's like them," Philip observed in 1987. "He's full of bluster and full of bombast, even though underneath he's very uncertain. He's like a child pretending to be an adult."

Sil returned in Parts Five to Eight of *The Trial of a Time Lord* (1986), a serial commonly referred to as 'Mindwarp', in which Philip became one of only a handful of writers to kill off a *Doctor Who* companion. Peri's apparent death is disturbing; her head is shaved, her identity erased and her mind taken over by Sil's odious superior, Lord Kiv (Christopher Ryan). It's only later, in an episode written by Eric Saward, that we discover Peri is alive and well.

Although he never imagined he would be, Philip was welcomed into the *Doctor Who* fan community of conventions and personal appearances. It was an endorsement that brought him great pleasure throughout the rest of his life.

Outside *Doctor Who*, Philip spent nearly ten years as radio producer at the BBC's Pebble Mill studio in Birmingham. The job gave him the opportunity to help new writers develop their work. "He could green-light stuff and see it through to production," explains Hilary, "so alongside his writing career, he got to do all these weird and wonderful projects."

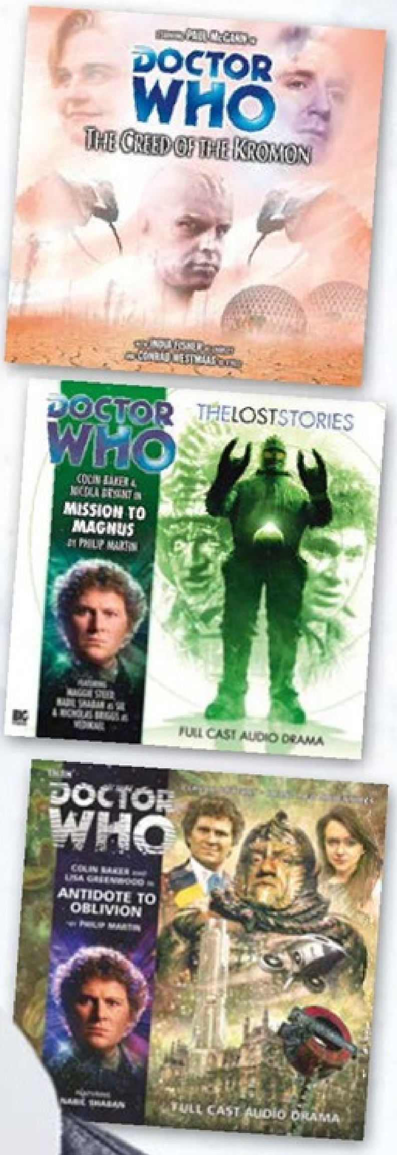
Philip's play *Sambo*, produced at the Dukes Playhouse in 1977, starred Paul Barber (Malleson in *Gangsters*) and was based on the life of a black slave of the same name buried near where the Martins lived. *Thee and Me,* set against a background of apocalyptic climate change, followed at the Dukes in 1978, subsequently being revived by the National Theatre in 1980.

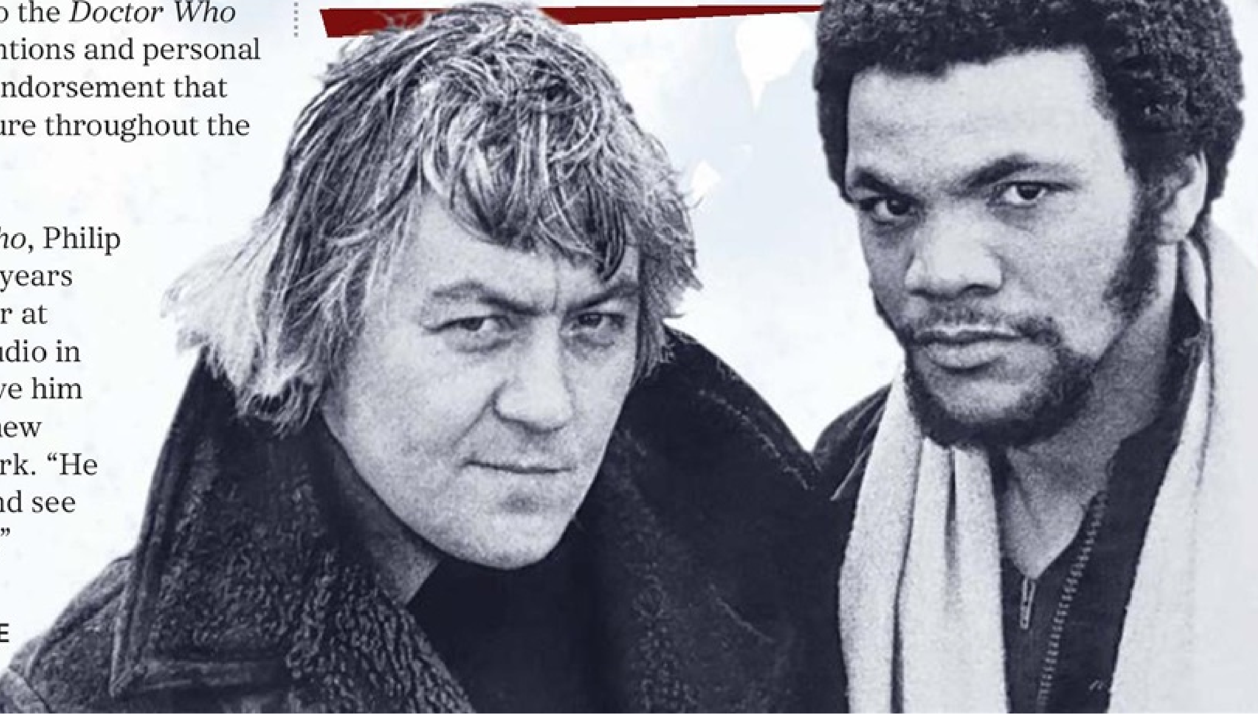
Philip worked in television on such diverse shows as *Star Cops* (1987), *Virtual Murder* (1992), in which he took his last on-screen acting role, and *Hetty Wainthropp Investigates* (1996-98). He later brought his experience of radio drama to three Big Finish audio dramas, beginning with the Eighth Doctor story *The Creed of the Kromon* (2004). In 2009 he adapted *Mission to Magnus,* an unproduced script featuring Sil which was originally intended for the 1986 season of *Doctor Who.* This in turn led to the reappearance of Sil in *Antidote to Oblivion* (2014).

> **"Alongside his writing career he got to do all these weird and wonderful projects."**
>
> **HILARY MARTIN**

Sil's re-emergence was part of a creative renaissance that began in 2013 with *East of Heysham.* "It centres on the James Dean Appreciation Society of Morecambe, which has only three members left," says Cutaway Comics publisher Gareth Kavanagh, who produced the play. "It revived something in Philip. I found a lovely card from him the other day, in which he said our production had given him back his 'va-va-voom', confirming that he still had things of relevance to say. He never stopped working after that." Afterwards, Philip provided outlines for Cutaway Comics based around a prison break on the planet Varos and *Gangsters'* John Kline.

Philip was diagnosed with



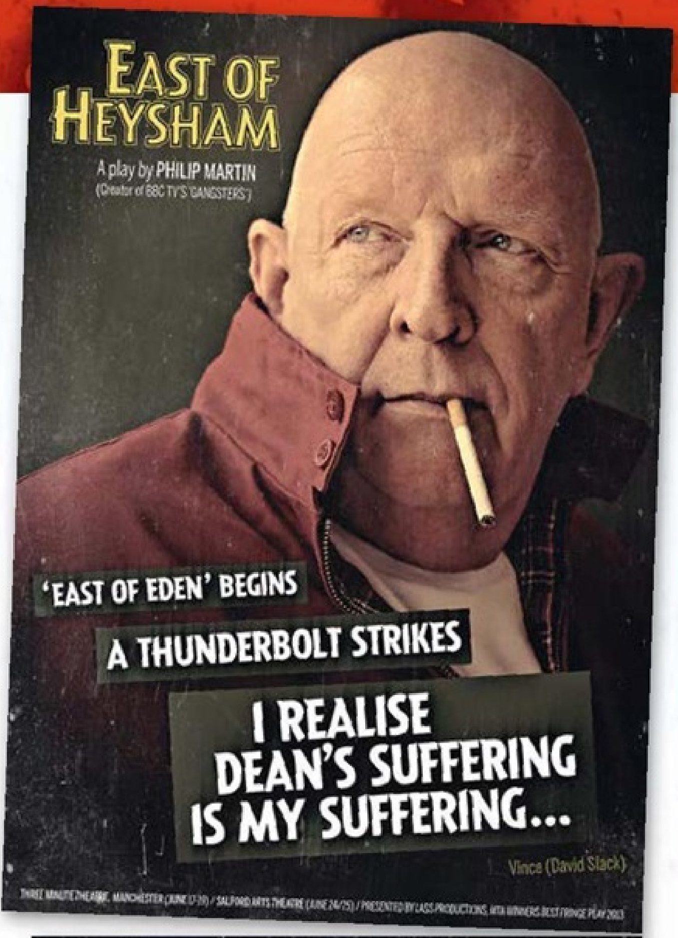


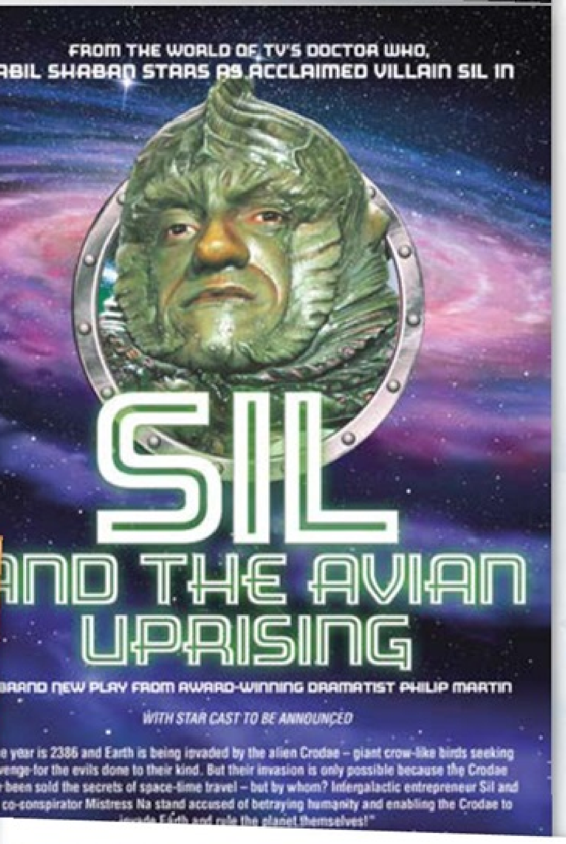
leukaemia in 2018, but he kept working. Fittingly, he returned to arguably his best-known creation in *Sil and the Devil Seeds of Arodor* (2019), produced by Reeltime Pictures. With the release of this story on Blu-ray and DVD, Sil joined the select group of *Doctor Who* characters popular enough to exist outside the series. A testament to both Philip's inventive writing and Nabil Shaban's deliciously grotesque performance, the drama went on to win a number of industry awards.

In February 2020 producer Martin Parsons commissioned Philip to write the stage play *Sil and the Avian Uprising*. "We had dates booked in for February 2021, opening in Chelmsford," says Martin. "Then I heard from Hilary that Philip was poorly and unable to continue with the play. It was a big shame, but completely understandable. We'd planned to reunite Nabil with Colin Baker and Nicola."

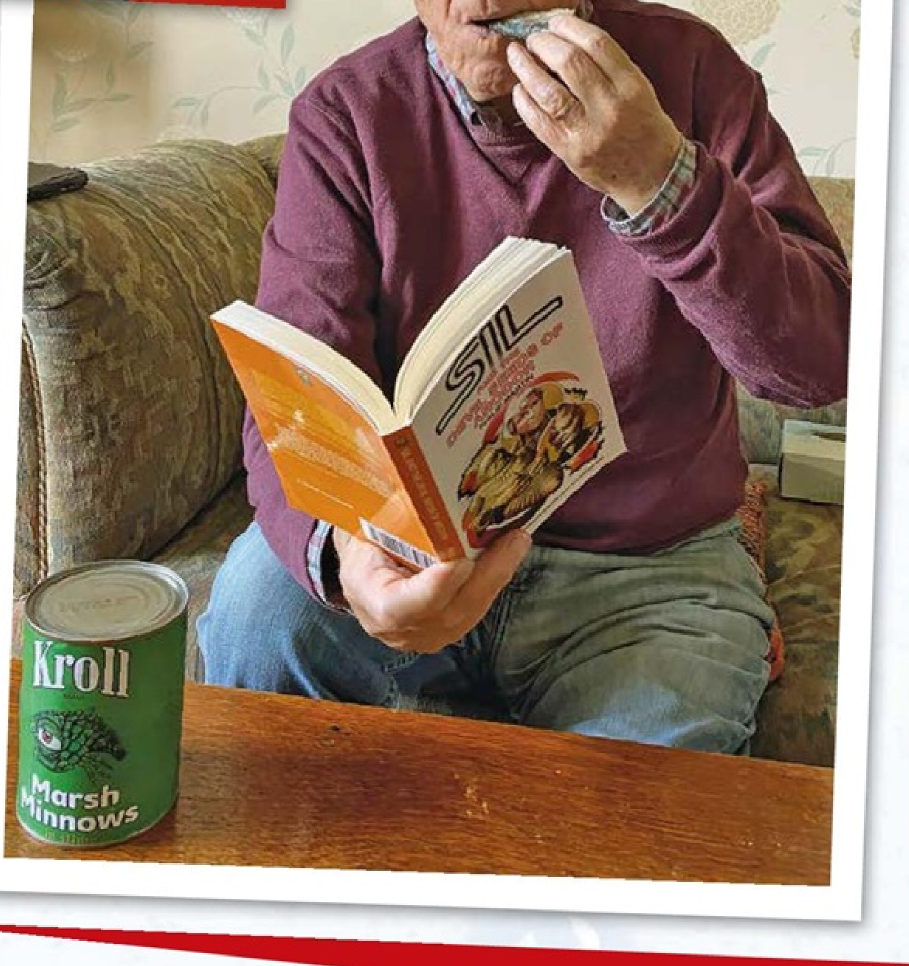
Philip passed away peacefully on 13 December 2020. Even now, there's still more to come from this prolific writer – *Vote Sil,* the sequel to *Devil Seeds*; *Erin and the Elephants,* a children's book inspired by his granddaughters Erin and Esme; an original novel called *The Magic Crown*, and, a personal triumph for Philip in his final months, *Gangsters: Deathtouch*. This adaptation of the show's surreal second series is due for publication in March.

"His vein of absolute positivity, of overcoming fear, following your heart and hunting down your dreams, runs through my DNA and my upbringing, and I feel very lucky to have had him as my dad," says Hilary. "We had a truly great time together. Family and story: it's all he ever wanted." **DWM**


EAST OF HEYSHAM
A play by PHILIP MARTIN
(Creator of BBC TV'S 'GANGSTERS')
'EAST OF EDEN' BEGINS
A THUNDERBOLT STRIKES
I REALISE DEAN'S SUFFERING IS MY SUFFERING...
Vince (David Slack)


FROM THE WORLD OF TV'S DOCTOR WHO, NABIL SHABAN STARS AS ACCLAIMED VILLAIN SIL IN
SIL AND THE AVIAN UPRISING
BRAND NEW PLAY FROM AWARD-WINNING DRAMATIST PHILIP MARTIN
WITH STAR CAST TO BE ANNOUNCED
he year is 2386 and Earth is being invaded by the alien Crodae – giant crow-like birds seeking
revenge for the evils done to their kind. But their invasion is only possible because the Crodae
ve been sold the secrets of space-time travel – but by whom? Intergalactic entrepreneur Sil and
is co-conspirator Mistress Na stand accused of betraying humanity and enabling the Crodae to

BASED ON THE CLASSIC BBC TELEVISION SERIES
PHILIP MARTIN'S
GANGSTERS
DEATHTOUCH

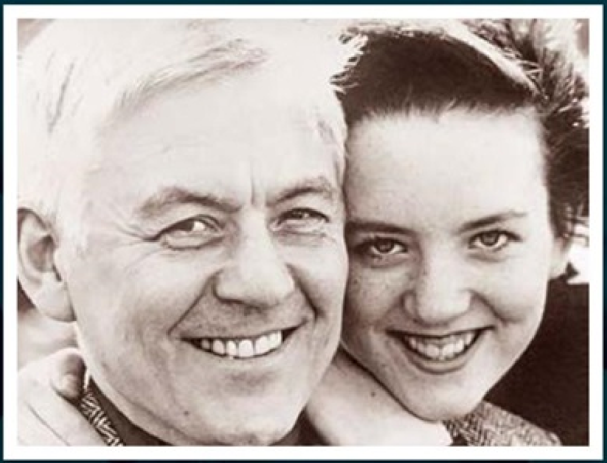

SIL
Kroll
Marsh Minnows

Above from top: Philip's 2013 play *East of Heysham*; *Sil and the Avian Uprising*, a play that has yet to be staged; Philip's forthcoming novel *Gangsters: Deathtouch*, published by Candy Jar Books.

Right: Philip munches on 'marsh minnows' while reading his novelisation of *Sil and the Devil Seeds of Arodor* (Telos, 2019). Photo © Hilary Martin.

Far right from top: Philip and Hilary during her father's time as a radio producer at Pebble Mill in 1991. Photo © Hilary Martin.; writer and former script editor Eric Saward; Nicola Bryant as Lord Kiv, in the body of Peri, in *The Trial of a Time Lord*; Nabil Shaban as Sil in *The Trial of a Time Lord*; producer Keith Barnfather; the *Gangsters* novel *A Life for a Life* (Candy Jar, 2016).

HEROES AND VILLAINS



HILARY MARTIN, DAUGHTER
"There was something very sparse, visceral, fearless and affecting in the way he used language and ideas. They were ideas that people shied away from, and I think Dad shone a light on those in a way that you either loved or hated."

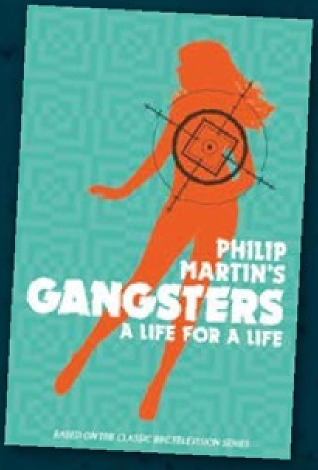
ERIC SAWARD,
DOCTOR WHO SCRIPT EDITOR
"From both Philip and Robert Holmes, I knew I'd get something well written, interesting and tight which ran to the right length. I could always relax when their scripts landed on my desk."

NICOLA BRYANT, PERI
"I was thrilled that Philip wrote 'Mindwarp', and I was *really* thrilled with what he gave me. My only remit was a phenomenal, dramatic exit, and [producer] John Nathan-Turner said, 'Right, that's what we'll go for, then,' though I think even he was a bit surprised with what Philip came up with."

NABIL SHABAN, SIL
"Philip loved his characters, whether heroes or villains, giving them an importance and depth regardless of their screen time. Sil will sorely miss his 'dad'."

KEITH BARNFATHER,
REELTIME PICTURES PRODUCER
"Everything he wrote was coloured by his strong moral code and his rage at the injustices in our world, but he tempered that with humour and irony."

PETER ANSORGE,
GANGSTERS SCRIPT EDITOR
"He embraced a new multi-racial world and made it authentic, tough and funny in *Gangsters.* It was a thriller, but in its best moments the audience were being told things about their country, which they knew was changing. In some curious kind of way, *Gangsters* celebrated the new Britain."


PHILIP MARTIN'S
GANGSTERS
A LIFE FOR A LIFE
BASED ON THE CLASSIC BBC TELEVISION SERIES

PLANET OF FEAR

PAUL SCOONES traces the history of the scripts that would eventually become *Vengeance on Varos*, Philip Martin's first *Doctor Who* story.

In September 1983 Philip Martin was working on a book for the publishers A & C Black. It was called *How to Write for TV* and Martin planned to include in it his recent experience of writing for *Doctor Who*.

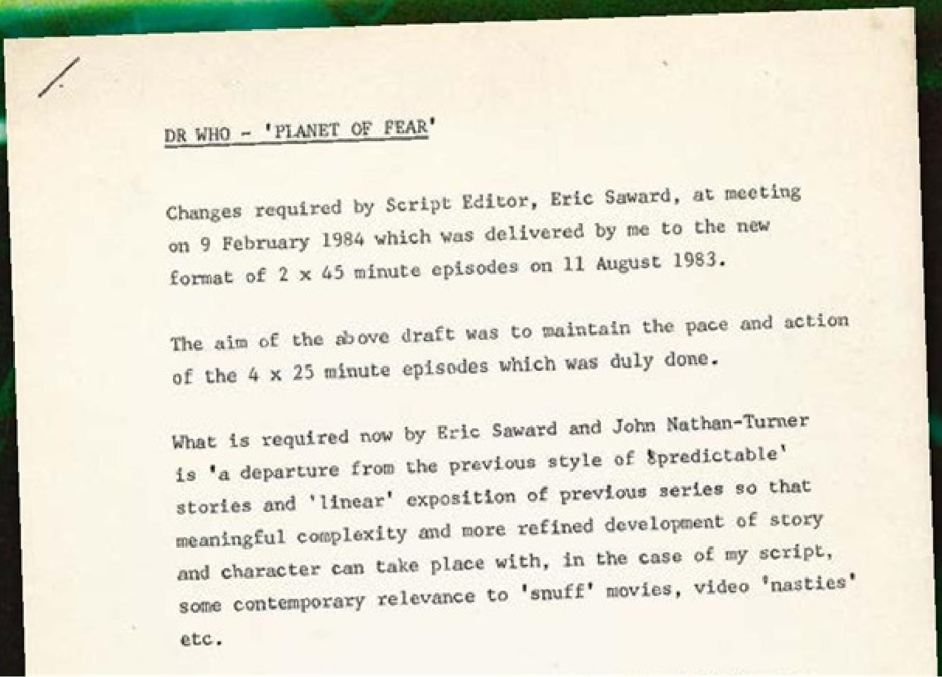
Just weeks earlier, he'd delivered a set of draft scripts for a story called 'Planet of Fear'. Writing to producer John Nathan-Turner on 30 September, Martin observed that he now realised "first-hand the peculiar problems the *Doctor Who* phenomenon poses", adding that he hoped "to be able to pass on the fruits of my experience to other would-be writers through the medium of my book". Alas, the book never came out, denying us a detailed first-hand account of the challenges Martin faced when writing for *Doctor Who*.

While we don't have that account, the complete draft scripts for 'Planet of Fear' have survived and, alongside correspondence between Martin and the BBC, they provide an invaluable insight into the evolution of the story that ultimately became *Vengeance on Varos* (1985).

Most surviving *Doctor Who* scripts are later iterations prepared by the BBC – usually rehearsal or camera scripts – and follow a consistent format in which

Above: The Governor (Martin Jarvis) steels himself for the potentially lethal judgment of his people in *Vengeance on Varos* (1985).

Right: Philip Martin's notes on the changes required to his script for 'Planet of Fear'.

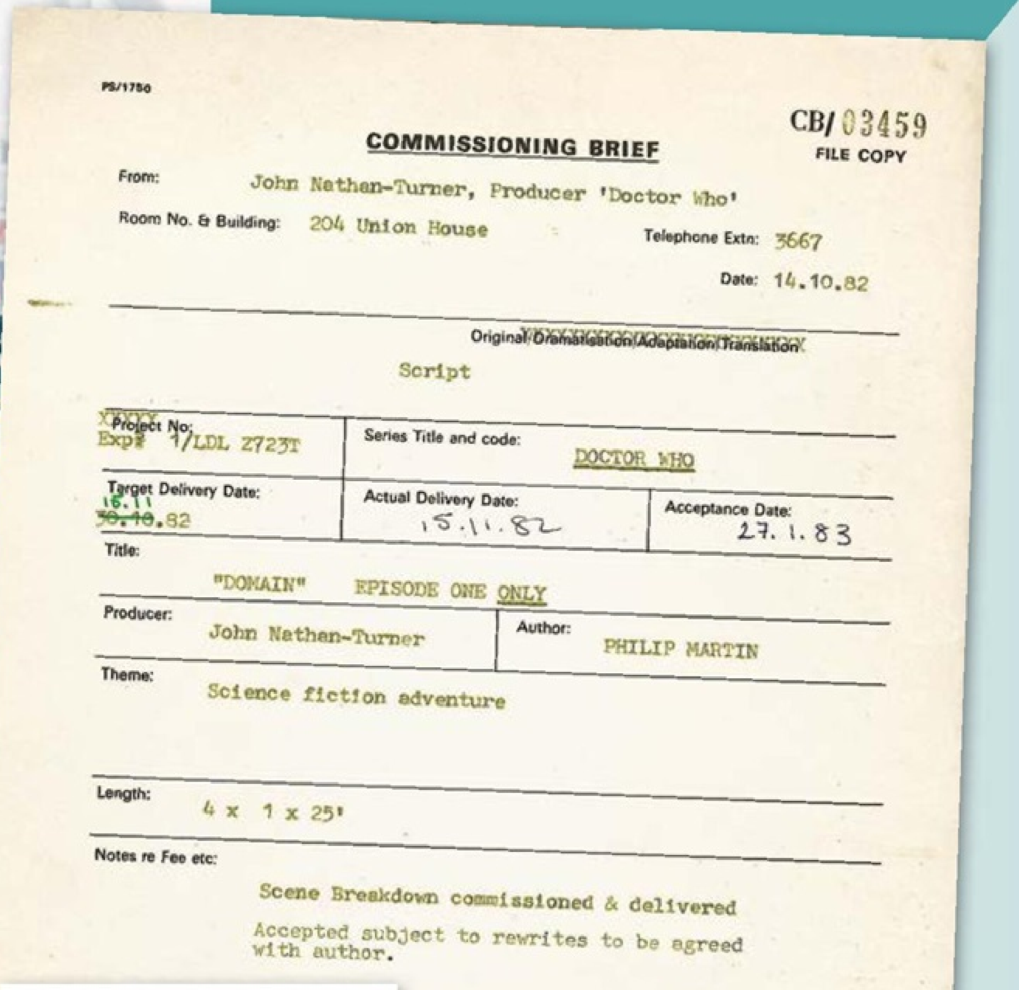


DR WHO - 'PLANET OF FEAR'

Changes required by Script Editor, Eric Saward, at meeting on 9 February 1984 which was delivered by me to the new format of 2 x 45 minute episodes on 11 August 1983.

The aim of the above draft was to maintain the pace and action of the 4 x 25 minute episodes which was duly done.

What is required now by Eric Saward and John Nathan-Turner is 'a departure from the previous style of 'predictable' stories and 'linear' exposition of previous series so that meaningful complexity and more refined development of story and character can take place with, in the case of my script, some contemporary relevance to 'snuff' movies, video 'nasties' etc.



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COMMISSIONING BRIEF

From: John Nathan-Turner, Producer 'Doctor Who'

Room No. & Building: 204 Union House

Telephone Extn: 3667

Date: 14.10.82

~~Original/Dramatisation/Adaptation/Translation~~

Script

Project No: ~~XXXXX~~ Exp# 1/LDL 2723T	Series Title and code: DOCTOR WHO	
Target Delivery Date: 16.11 ~~30.10~~.82	Actual Delivery Date: 15.11.82	Acceptance Date: 27.1.83

Title: "DOMAIN" EPISODE ONE ONLY

Producer: John Nathan-Turner

Author: PHILIP MARTIN

Theme: Science fiction adventure

Length: 4 x 1 x 25'

Notes re Fee etc:

Scene Breakdown commissioned & delivered

Accepted subject to rewrites to be agreed with author.

Signed John Nathan-Turner (Producer)

Eric Saward (Script Editor)

Accepted/Rejected by

‘Domain’ was initially planned for the 1984 series and would have featured the Fifth Doctor, Tegan and Turlough.

each scene starts at the top of a new page. Martin’s 92-page typescript from August 1983 is his own work. Each scene leads into the next without a page break and bears what are presumably Martin’s handwritten corrections.

This wasn’t the first version of the story. Martin had begun work on a four-parter titled ‘Domain’ in 1982. According to BBC paperwork he delivered the first episode on 15 November and was then commissioned to write the rest, delivering them on 7 April the following year. ‘Domain’ was initially planned for the 1984 series and would have featured the Fifth Doctor, Tegan and Turlough.

Shortly after Martin delivered his scripts it was decided to hold them over for the following series, so Martin was asked to reformat the four-part story as two 45-minute episodes for the Sixth Doctor and Peri. The “converted scripts” (in Martin’s words) were delivered on 11 August 1983. Martin later noted that the aim of this draft, retitled ‘Planet of Fear’, “was to maintain the pace and action of the 4 x 25 min episodes.” This is the earliest known version of the story to have survived.

Colin Baker’s casting as the new Doctor was still a closely guarded secret. It was unknown to Martin, who had little to go on when writing for the character. On this basis it seems reasonable to speculate that the part of the Doctor in the ‘Planet of Fear’ scripts was largely unaltered from ‘Domain’, and therefore written for Peter Davison’s Doctor. The scripts refer to the companion throughout as “Perri”, indicating that Martin hadn’t seen the name written down. (Peri’s introductory story, the similarly titled *Planet of Fire*, was being scripted while Martin was working on his revisions.) Her role in the story is likely a condensed rewrite of the parts originally written for Tegan and Turlough.

Peri has little to do in the first episode. When the TARDIS lands on Varos the Doctor ventures out without her, and she’s left behind while the Time Lord goes off with Jondar. To flesh out her role in later rewrites, some of the lines and actions originally written for the Varosian rebel Areta were reassigned to Peri. The Doctor’s companion is still inside when the TARDIS is relocated to the Communications Centre and the Varosians attempt to break into the ship. Her involvement at this stage of the story is limited to observing the Doctor’s progress on the TARDIS scanner, which is trained on the Communications Centre’s array of monitor screens.

Early in the second episode, Peri angrily storms out of the TARDIS to confront the Governor of Varos; not only has she witnessed the Doctor’s apparent demise, she’s also overheard the Governor’s orders to bury the TARDIS in a disused shaft if they’re unable to cut it open. Lingering traces of a role originally written for Tegan can be detected in this sequence.

In the transmitted story, the Governor endures a bombardment of energy beams whenever he loses a public vote. In the ‘Planet of Fear’ scripts the punishment is different. The walls of his office “rumble inwards”, threatening to crush him between them. “How much longer can I survive before the walls close completely upon me?” he speculates. The office is referred to as the Governor’s “domain” throughout the draft scripts, indicating that this was the likely meaning of the story’s original title.

The villainous Sil, Martin’s most memorable creation for *Doctor Who*, has a surprisingly small role in ‘Planet of Fear’. →

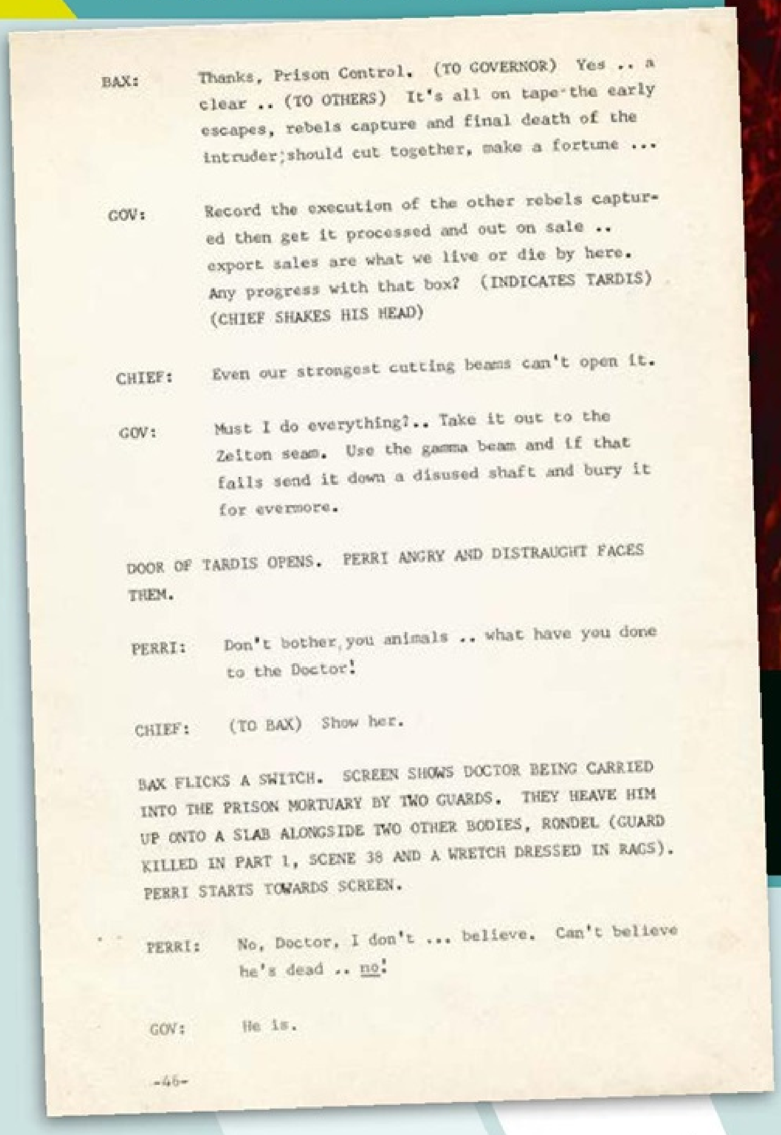
Top left: The Doctor (Peter Davison), Tegan (Janet Fielding) and Turlough (Mark Strickson) in *Resurrection of the Daleks* (1984). Philip originally wrote his story with these characters in mind.

Top right: Producer John Nathan-Turner’s commissioning brief for episode one of Philip Martin’s story ‘Domain’.

Above inset: Philip Martin in 2015.
Image © Reeltime Pictures.

Far left: Peri (Nicola Bryant) and the Chief (Forbes Collins) in Part One of *Vengeance on Varos* (1985).

Left: The Doctor (Colin Baker) appears to die at the end of Part One.



BAX: Thanks, Prison Control. (TO GOVERNOR) Yes .. a clear .. (TO OTHERS) It's all on tape the early escapes, rebels capture and final death of the intruder; should cut together, make a fortune ...

GOV: Record the execution of the other rebels captured then get it processed and out on sale .. export sales are what we live or die by here. Any progress with that box? (INDICATES TARDIS) (CHIEF SHAKES HIS HEAD)

CHIEF: Even our strongest cutting beams can't open it.

GOV: Must I do everything?.. Take it out to the Zelton seam. Use the gamma beam and if that fails send it down a disused shaft and bury it for evermore.

DOOR OF TARDIS OPENS. PERRI ANGRY AND DISTRAUGHT FACES THEM.

PERRI: Don't bother, you animals .. what have you done to the Doctor!

CHIEF: (TO BAX) Show her.

BAX FLICKS A SWITCH. SCREEN SHOWS DOCTOR BEING CARRIED INTO THE PRISON MORTUARY BY TWO GUARDS. THEY HEAVE HIM UP ONTO A SLAB ALONGSIDE TWO OTHER BODIES, RONDEL (GUARD KILLED IN PART 1, SCENE 38 AND A WRETCH DRESSED IN RAGS). PERRI STARTS TOWARDS SCREEN.

PERRI: No, Doctor, I don't ... believe. Can't believe he's dead .. no!

GOV: He is.

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Top left: A page from Philip's script for 'Planet of Fear'.

Top right: Quillam (Nicolas Chagrin) and the Chief, perilously close to the poison vines, in Part Two of *Vengeance on Varos*.

HERE, QUILLAM AND THE CHIEF MEET THEIR ENDS WITH MINIMAL DIALOGUE.

→ Described in the script as multi-coloured and reptilian, he's limited, in the main, to conspiring with the Chief and encouraging him to act against the Governor. At the end of *Vengeance on Varos* Sil attempts to launch an invasion, but in 'Planet of Fear' he has no role in the climax; his final appearance sees him goading the Chief and Quillam into hunting down the Doctor and the Governor.

At the end of 'Planet of Fear' the deaths of the Chief and Quillam are remarkably sudden. Quillam's memorably sadistic threats ("I want to hear them scream till I am deaf with pleasure") were all added in later rewrites; here, the pair meet their ends with minimal dialogue when they run into the poison vines and are abruptly killed.

A friendship between Peri and the Governor is a casualty of subsequent script revisions. On screen the pair shake hands and say goodbye, but at the conclusion of 'Planet of Fear' there's a scene in which Peri leaves the Doctor refuelling the TARDIS to pay a visit to the Governor, wishing him "good luck and goodbye" and declining his invitation to stay on Varos.

Following the delivery of 'Planet of Fear', Martin had a long wait before receiving any feedback from the *Doctor Who* production office. Script editor Eric Saward finally responded nearly six months later, on 1 February 1984. Saward's main concerns were the lack of scenes featuring Peri in the first episode and that the scripts were under-length, noting that a timed reading of the first part underran by 16 minutes. Martin met with Saward on 9 February to discuss the scripts and documented the changes required two days later.

Martin recorded in his notes that, while he was happy to make these changes, they constituted a different brief to what he'd previously been given; they were, he pointed out, "a departure from the previous style of 'predictable' stories and 'linear' exposition of previous series so that meaningful complexity and more refined development of story and character can take place." He was asked to read scripts and watch episodes featuring Colin Baker's Doctor and Peri "with a view to incorporating their characteristics and foibles into the next draft". Peri in particular needed to "be made more important and central to the development of the story," while Sil's status was to be raised "to that of a major villain" and the Governor rewritten as "a more rigid duty-bound public servant reflecting the officer tradition".

The revised 'Planet of Fear' scripts, incorporating the requested changes, were delivered on 13 March 1984. Saward wrote to Martin on 30 April, noting, "I think the rewrites work very well indeed and that you have brought to it a nice mix of subtlety, action and adventure." Saward was concerned, however, that the scripts were still too short and indicated to Martin that further work would be required.

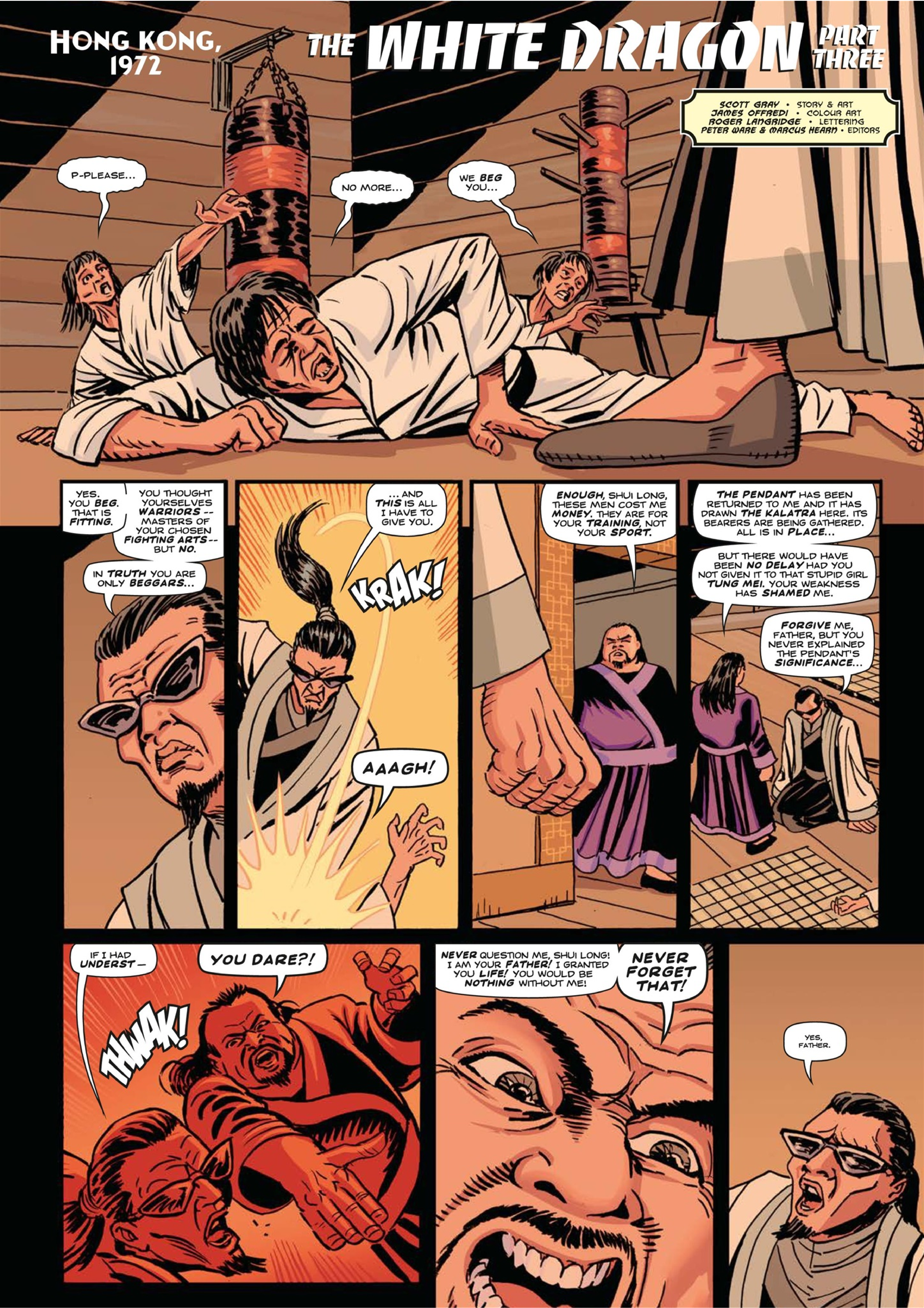
Around this time 'Planet of Fear' was renamed *Vengeance on Varos* to avoid confusion with the recent *Planet of Fire* (1984), and it was scheduled as the penultimate serial of the 1985 series – a slot ultimately occupied by *Timelash*. The scripts might have needed further work but they were clearly considered near enough to production-ready, because when the 1985 series' second story ('Space Whale') fell through shortly before pre-production in early May, Martin's story was brought forward to fill the gap.

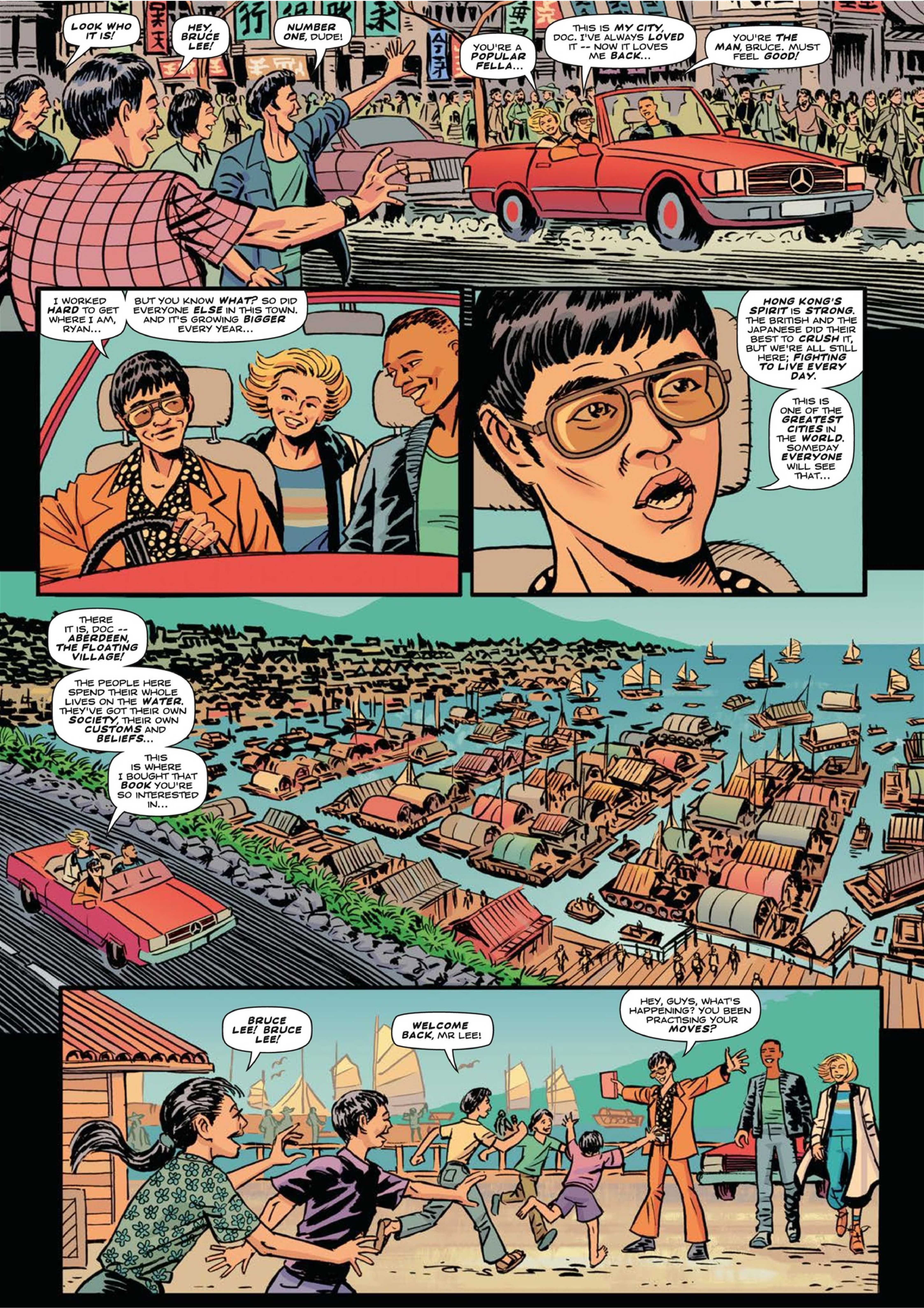
Martin delivered further rewrites during June and July. By this time, the rehearsal scripts had been printed so these revisions were included as supplemental or replacement pages. These late changes fleshed out Areta and Quillam's roles, and substantially expanded the poison vine sequence at the story's conclusion.

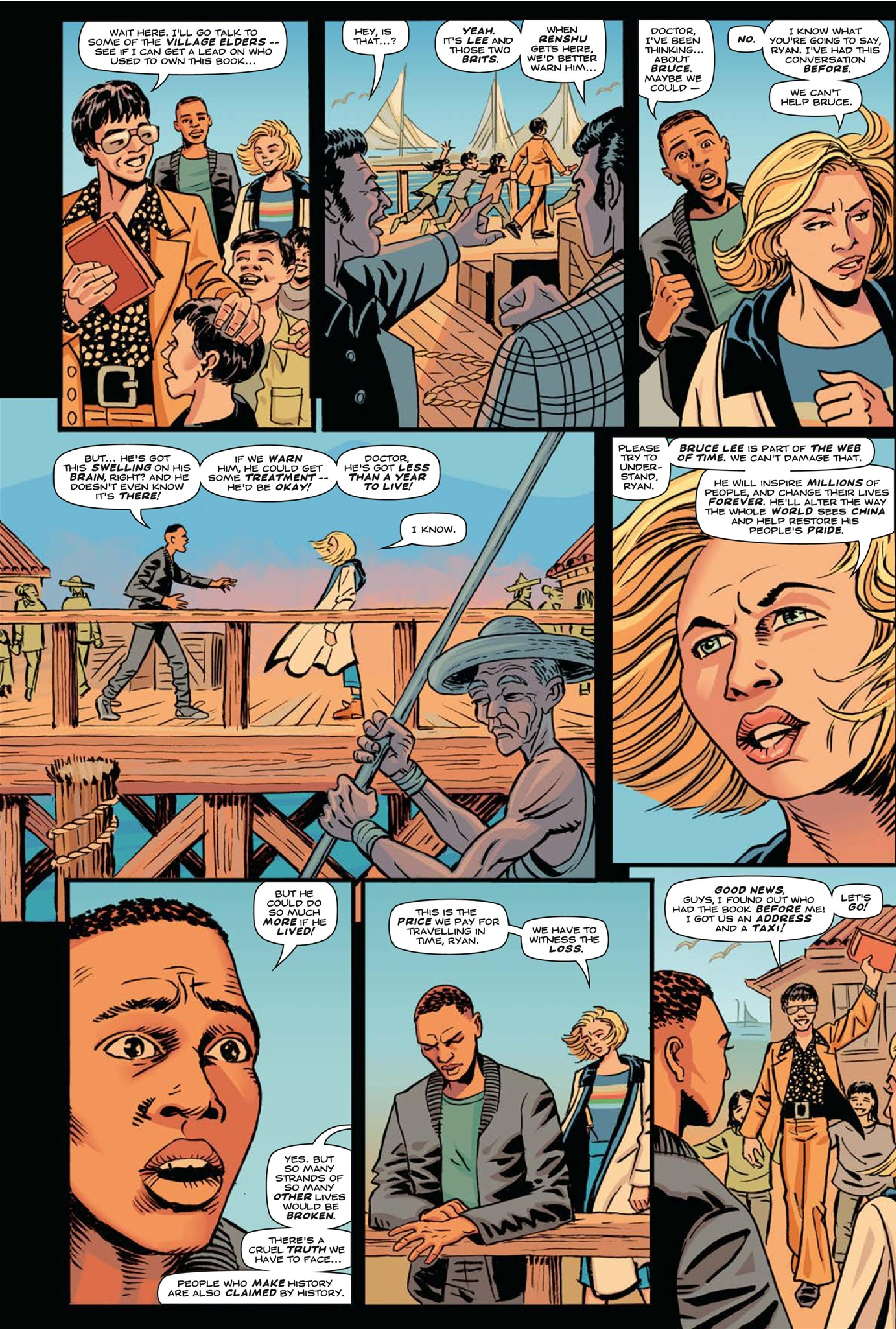
Ironically – given earlier concerns over the scripts being too short – these additions contributed to the initial post-production edit significantly overrunning, necessitating the *removal* of 16 minutes of material to get the story down to the correct running time.

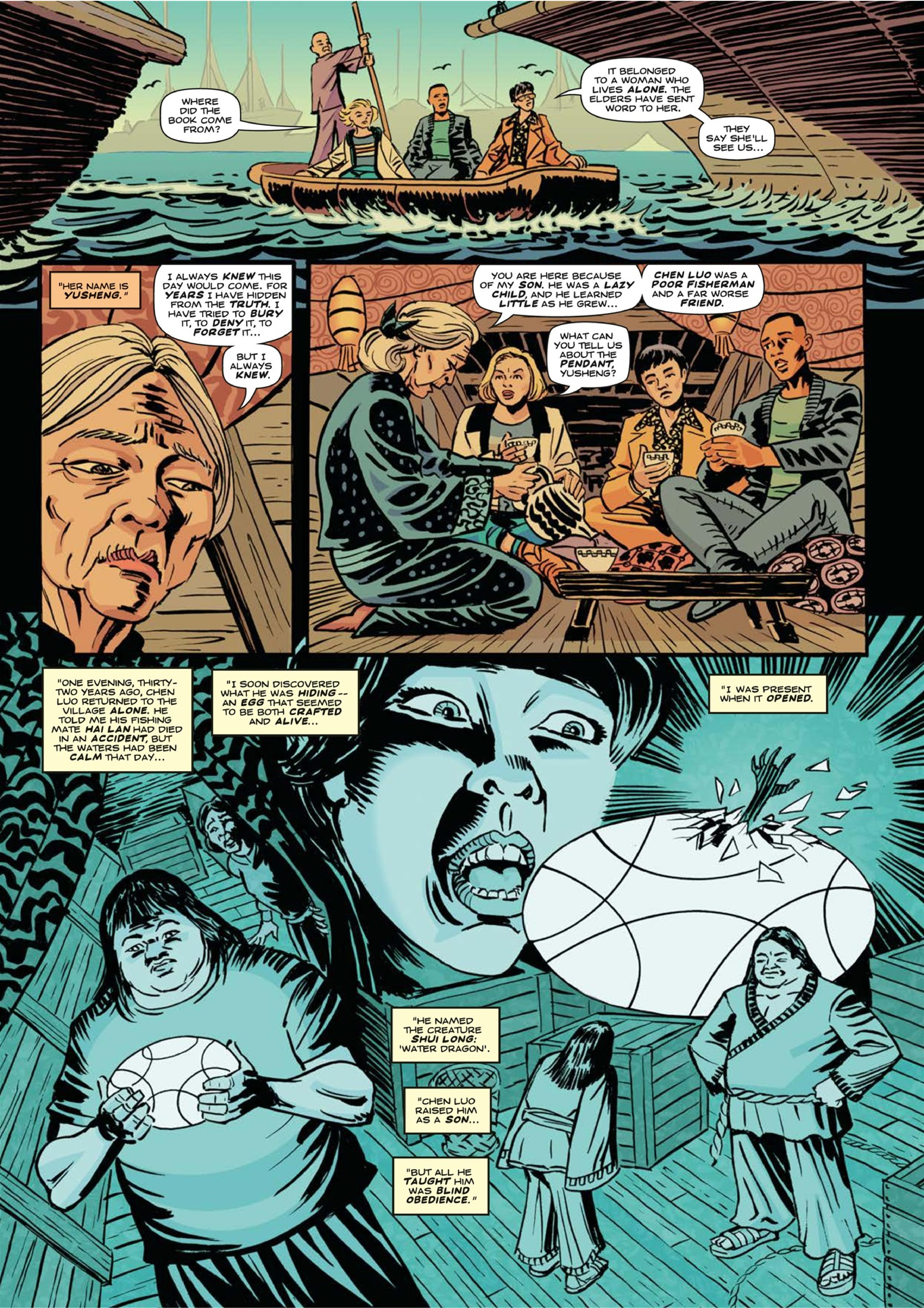
Although the book in which he would have shared his experiences was never published, Martin was clearly undeterred by the lengthy delays and numerous rewrites. He continued to pitch ideas for further *Doctor Who* stories and even before *Vengeance on Varos* was transmitted, he was preparing a rematch for the Doctor and Sil – a confrontation that would eventually be broadcast as Parts Five to Eight of *The Trial of a Time Lord* (1986). **DWM**

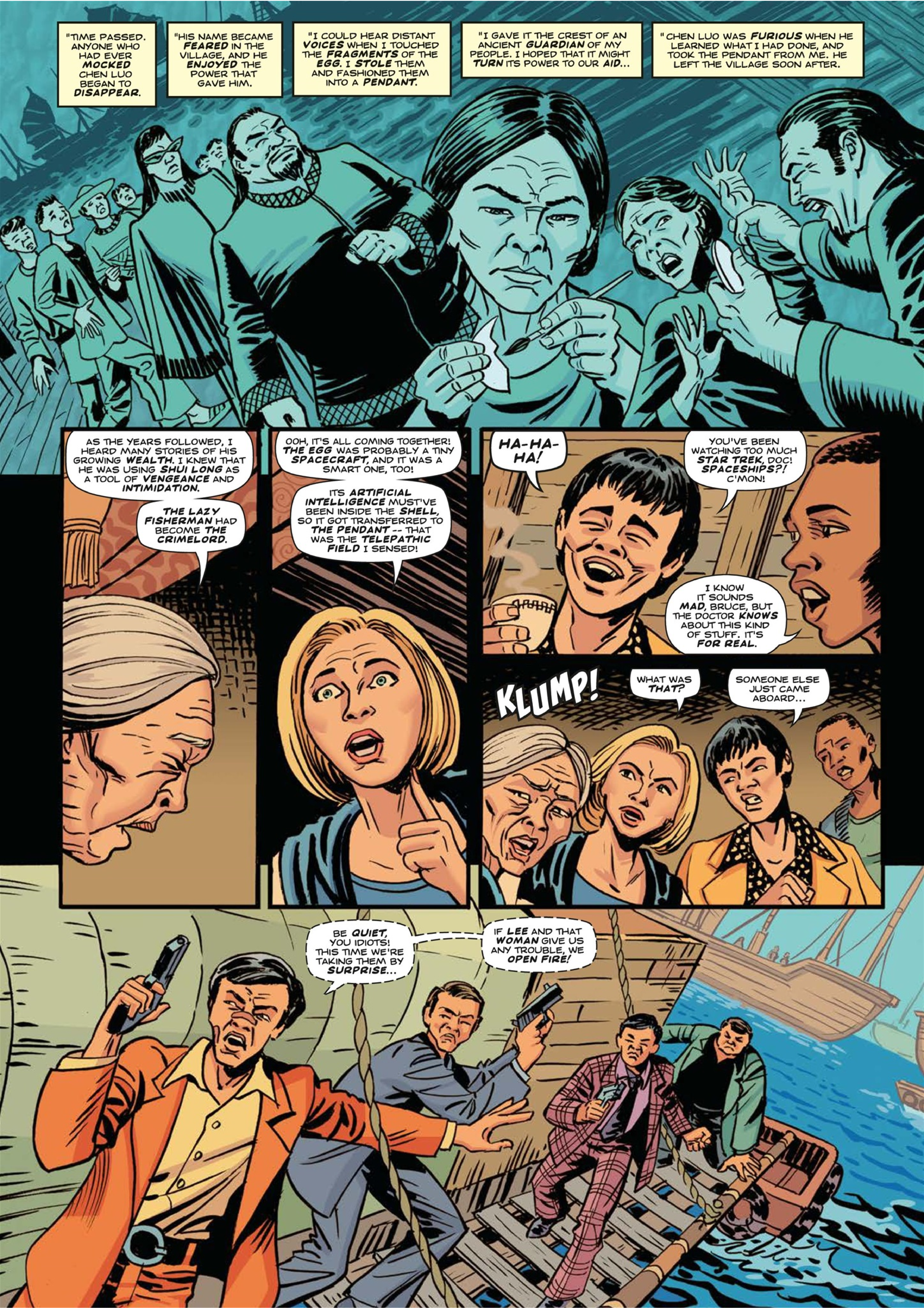
Right: The avaricious Sil (Nabil Shaban).

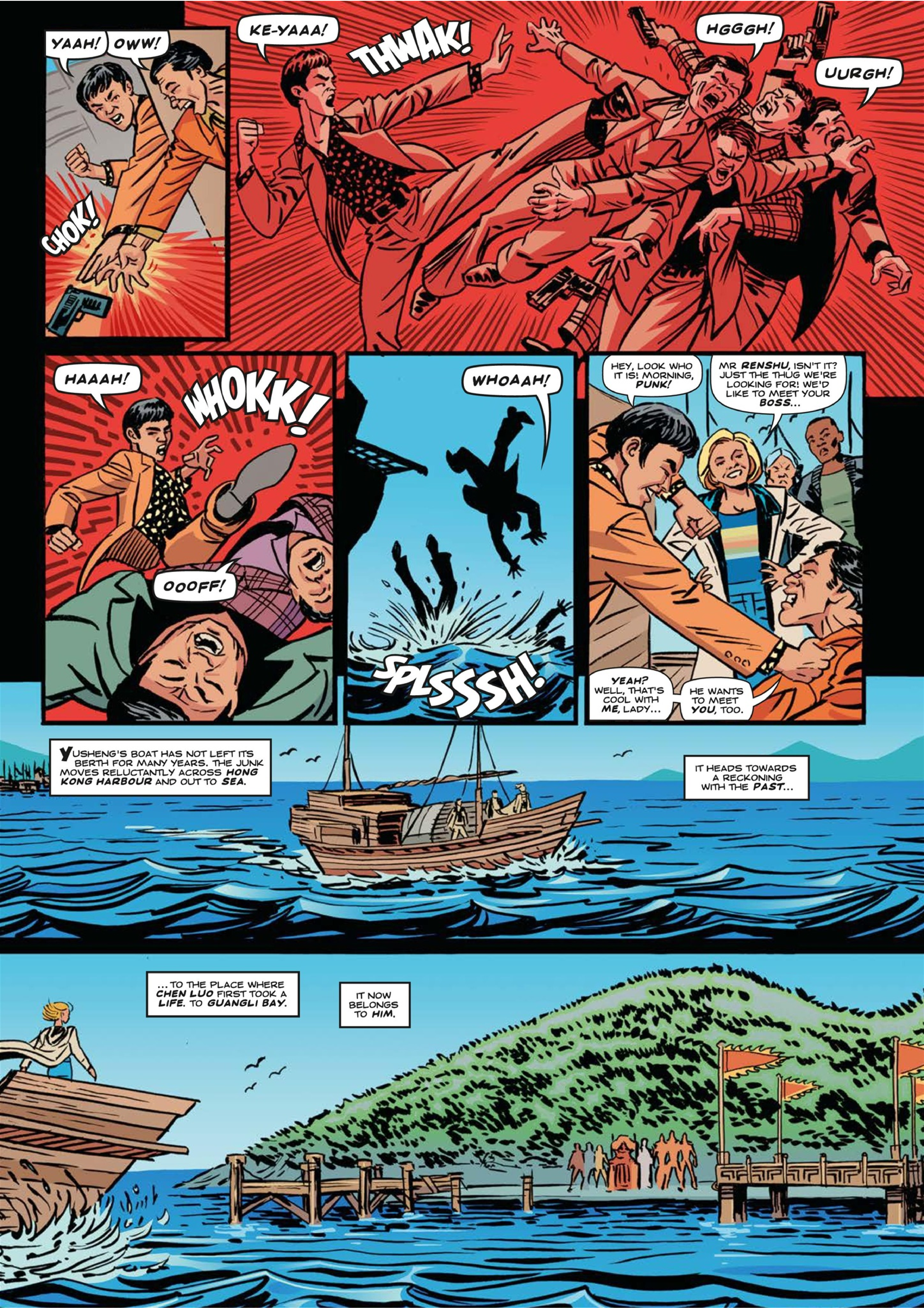

HONG KONG, 1972
THE WHITE DRAGON PART THREE
SCOTT GRAY • STORY & ART
JAMES OFFREDI • COLOUR ART
ROGER LANGRIDGE • LETTERING
PETER WARE & MARCUS HEARN • EDITORS
P-PLEASE...
NO MORE...
WE BEG YOU...
YES. YOU BEG. THAT IS FITTING.
YOU THOUGHT YOURSELVES WARRIORS -- MASTERS OF YOUR CHOSEN FIGHTING ARTS -- BUT NO.
IN TRUTH YOU ARE ONLY BEGGARS...
...AND THIS IS ALL I HAVE TO GIVE YOU.
KRAK!
AAAGH!
ENOUGH, SHUI LONG, THESE MEN COST ME MONEY. THEY ARE FOR YOUR TRAINING, NOT YOUR SPORT.
THE PENDANT HAS BEEN RETURNED TO ME AND IT HAS DRAWN THE KALATRA HERE. ITS BEARERS ARE BEING GATHERED. ALL IS IN PLACE...
BUT THERE WOULD HAVE BEEN NO DELAY HAD YOU NOT GIVEN IT TO THAT STUPID GIRL TUNG MEI. YOUR WEAKNESS HAS SHAMED ME.
FORGIVE ME, FATHER, BUT YOU NEVER EXPLAINED THE PENDANT'S SIGNIFICANCE...
IF I HAD UNDERST—
YOU DARE?!
THWAK!
NEVER QUESTION ME, SHUI LONG! I AM YOUR FATHER! I GRANTED YOU LIFE! YOU WOULD BE NOTHING WITHOUT ME!
NEVER FORGET THAT!
YES, FATHER.

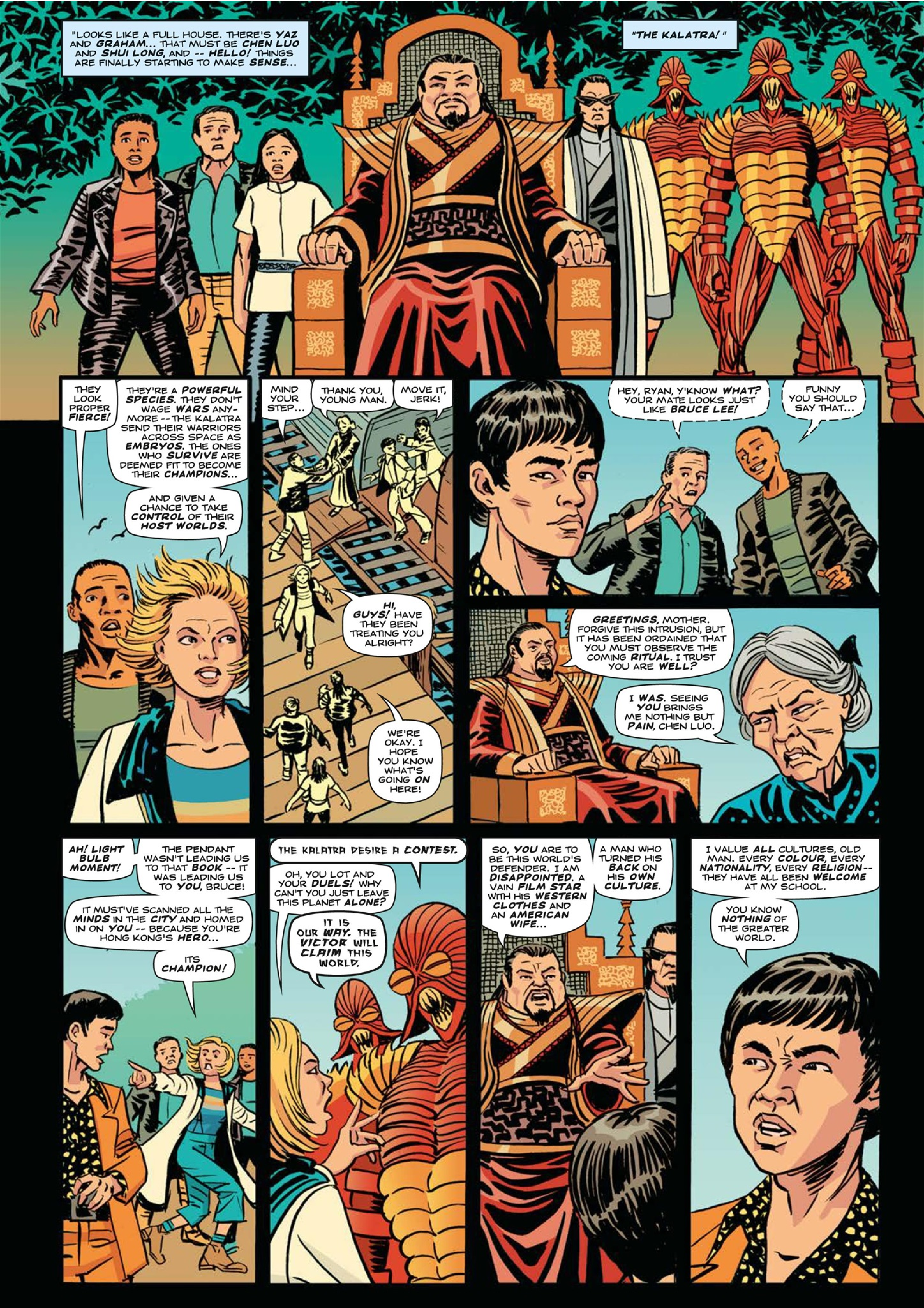

LOOK WHO IT IS!
HEY, BRUCE LEE!
NUMBER ONE, DUDE!
YOU'RE A POPULAR FELLA...
THIS IS MY CITY, DOC. I'VE ALWAYS LOVED IT -- NOW IT LOVES ME BACK...
YOU'RE THE MAN, BRUCE. MUST FEEL GOOD!
I WORKED HARD TO GET WHERE I AM, RYAN...
BUT YOU KNOW WHAT? SO DID EVERYONE ELSE IN THIS TOWN. AND IT'S GROWING BIGGER EVERY YEAR...
HONG KONG'S SPIRIT IS STRONG. THE BRITISH AND THE JAPANESE DID THEIR BEST TO CRUSH IT, BUT WE'RE ALL STILL HERE; FIGHTING TO LIVE EVERY DAY.
THIS IS ONE OF THE GREATEST CITIES IN THE WORLD. SOMEDAY EVERYONE WILL SEE THAT...
THERE IT IS, DOC -- ABERDEEN, THE FLOATING VILLAGE!
THE PEOPLE HERE SPEND THEIR WHOLE LIVES ON THE WATER. THEY'VE GOT THEIR OWN SOCIETY, THEIR OWN CUSTOMS AND BELIEFS...
THIS IS WHERE I BOUGHT THAT BOOK YOU'RE SO INTERESTED IN...
BRUCE LEE! BRUCE LEE!
WELCOME BACK, MR LEE!
HEY, GUYS, WHAT'S HAPPENING? YOU BEEN PRACTISING YOUR MOVES?

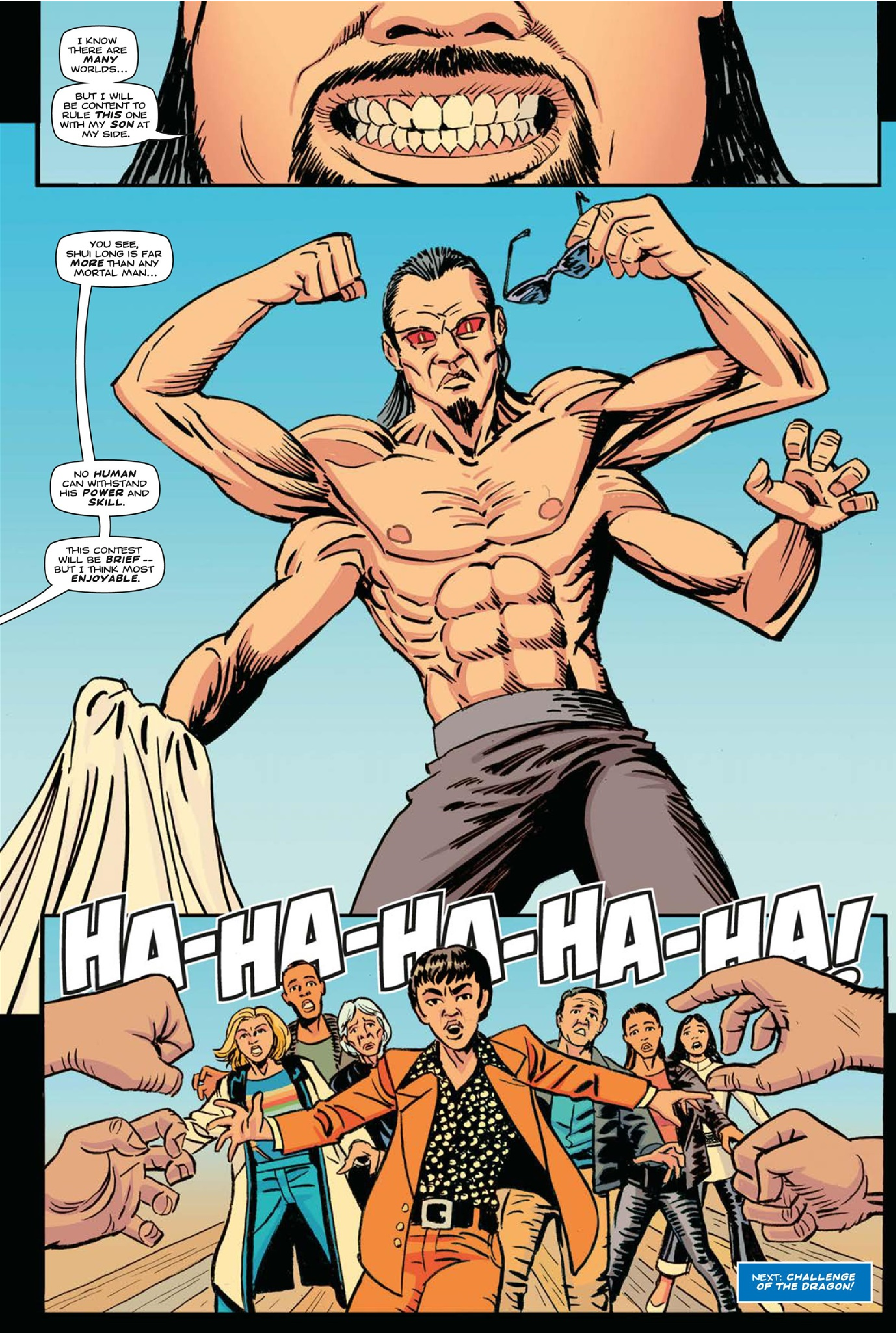

WAIT HERE. I'LL GO TALK TO SOME OF THE **VILLAGE ELDERS** -- SEE IF I CAN GET A LEAD ON WHO USED TO OWN THIS BOOK...
HEY, IS THAT...?
YEAH. IT'S **LEE** AND THOSE TWO **BRITS.**
WHEN **RENSHU** GETS HERE, WE'D BETTER WARN HIM...
DOCTOR, I'VE BEEN THINKING... ABOUT **BRUCE.** MAYBE WE COULD —
NO.
I KNOW WHAT YOU'RE GOING TO SAY, RYAN. I'VE HAD THIS CONVERSATION **BEFORE.**
WE CAN'T HELP BRUCE.
BUT... HE'S GOT THIS **SWELLING** ON HIS **BRAIN,** RIGHT? AND HE DOESN'T EVEN KNOW IT'S **THERE!**
IF WE **WARN** HIM, HE COULD GET SOME **TREATMENT** -- HE'D BE **OKAY!**
DOCTOR, HE'S GOT **LESS THAN A YEAR TO LIVE!**
I KNOW.
PLEASE TRY TO UNDERSTAND, RYAN.
BRUCE LEE IS PART OF **THE WEB OF TIME.** WE CAN'T DAMAGE THAT.
HE WILL INSPIRE **MILLIONS** OF PEOPLE, AND CHANGE THEIR LIVES **FOREVER.** HE'LL ALTER THE WAY THE WHOLE **WORLD** SEES **CHINA** AND HELP RESTORE HIS PEOPLE'S **PRIDE.**
BUT HE COULD DO SO MUCH **MORE** IF HE **LIVED!**
YES. BUT SO MANY STRANDS OF SO MANY **OTHER** LIVES WOULD BE **BROKEN.**
THERE'S A CRUEL **TRUTH** WE HAVE TO FACE...
PEOPLE WHO **MAKE** HISTORY ARE ALSO **CLAIMED** BY HISTORY.
THIS IS THE **PRICE** WE PAY FOR TRAVELLING IN TIME, RYAN.
WE HAVE TO WITNESS THE **LOSS.**
GOOD NEWS, GUYS, I FOUND OUT WHO HAD THE BOOK **BEFORE** ME! I GOT US AN **ADDRESS** AND A **TAXI!**
LET'S **GO!**


WHERE DID THE BOOK COME FROM?
IT BELONGED TO A WOMAN WHO LIVES ALONE. THE ELDERS HAVE SENT WORD TO HER.
THEY SAY SHE'LL SEE US...
"HER NAME IS YUSHENG."
I ALWAYS KNEW THIS DAY WOULD COME. FOR YEARS I HAVE HIDDEN FROM THE TRUTH. I HAVE TRIED TO BURY IT, TO DENY IT, TO FORGET IT...
BUT I ALWAYS KNEW.
YOU ARE HERE BECAUSE OF MY SON. HE WAS A LAZY CHILD, AND HE LEARNED LITTLE AS HE GREW...
CHEN LUO WAS A POOR FISHERMAN AND A FAR WORSE FRIEND.
WHAT CAN YOU TELL US ABOUT THE PENDANT, YUSHENG?
"ONE EVENING, THIRTY-TWO YEARS AGO, CHEN LUO RETURNED TO THE VILLAGE ALONE. HE TOLD ME HIS FISHING MATE HAI LAN HAD DIED IN AN ACCIDENT, BUT THE WATERS HAD BEEN CALM THAT DAY...
"I SOON DISCOVERED WHAT HE WAS HIDING -- AN EGG THAT SEEMED TO BE BOTH CRAFTED AND ALIVE...
"I WAS PRESENT WHEN IT OPENED.
"HE NAMED THE CREATURE SHUI LONG: 'WATER DRAGON'.
"CHEN LUO RAISED HIM AS A SON...
"BUT ALL HE TAUGHT HIM WAS BLIND OBEDIENCE."


"TIME PASSED. ANYONE WHO HAD EVER MOCKED CHEN LUO BEGAN TO DISAPPEAR.
"HIS NAME BECAME FEARED IN THE VILLAGE, AND HE ENJOYED THE POWER THAT GAVE HIM.
"I COULD HEAR DISTANT VOICES WHEN I TOUCHED THE FRAGMENTS OF THE EGG. I STOLE THEM AND FASHIONED THEM INTO A PENDANT.
"I GAVE IT THE CREST OF AN ANCIENT GUARDIAN OF MY PEOPLE. I HOPED THAT IT MIGHT TURN ITS POWER TO OUR AID...
"CHEN LUO WAS FURIOUS WHEN HE LEARNED WHAT I HAD DONE, AND TOOK THE PENDANT FROM ME. HE LEFT THE VILLAGE SOON AFTER.
AS THE YEARS FOLLOWED, I HEARD MANY STORIES OF HIS GROWING WEALTH. I KNEW THAT HE WAS USING SHUI LONG AS A TOOL OF VENGEANCE AND INTIMIDATION.
THE LAZY FISHERMAN HAD BECOME THE CRIMELORD.
OOH, IT'S ALL COMING TOGETHER! THE EGG WAS PROBABLY A TINY SPACECRAFT, AND IT WAS A SMART ONE, TOO!
ITS ARTIFICIAL INTELLIGENCE MUST'VE BEEN INSIDE THE SHELL, SO IT GOT TRANSFERRED TO THE PENDANT -- THAT WAS THE TELEPATHIC FIELD I SENSED!
HA-HA-HA!
YOU'VE BEEN WATCHING TOO MUCH STAR TREK, DOC! SPACESHIPS?! C'MON!
I KNOW IT SOUNDS MAD, BRUCE, BUT THE DOCTOR KNOWS ABOUT THIS KIND OF STUFF. IT'S FOR REAL.
KLUMP!
WHAT WAS THAT?
SOMEONE ELSE JUST CAME ABOARD...
BE QUIET, YOU IDIOTS! THIS TIME WE'RE TAKING THEM BY SURPRISE...
IF LEE AND THAT WOMAN GIVE US ANY TROUBLE, WE OPEN FIRE!


YAAH!
OWW!
CHOK!
KE-YAAA!
THWAK!
HGGGH!
UURGH!
HAAAH!
WHOKK!
OOOFF!
WHOAAH!
SPLSSSH!
HEY, LOOK WHO IT IS! MORNING, PUNK!
MR RENSHU, ISN'T IT? JUST THE THUG WE'RE LOOKING FOR! WE'D LIKE TO MEET YOUR BOSS...
YEAH? WELL, THAT'S COOL WITH ME, LADY...
HE WANTS TO MEET YOU, TOO.
YUSHENG'S BOAT HAS NOT LEFT ITS BERTH FOR MANY YEARS. THE JUNK MOVES RELUCTANTLY ACROSS HONG KONG HARBOUR AND OUT TO SEA.
IT HEADS TOWARDS A RECKONING WITH THE PAST...
...TO THE PLACE WHERE CHEN LUO FIRST TOOK A LIFE. TO GUANGLI BAY.
IT NOW BELONGS TO HIM.


"LOOKS LIKE A FULL HOUSE. THERE'S YAZ AND GRAHAM... THAT MUST BE CHEN LUO AND SHUI LONG, AND -- HELLO! THINGS ARE FINALLY STARTING TO MAKE SENSE...
"THE KALATRA!"
THEY LOOK PROPER FIERCE!
THEY'RE A POWERFUL SPECIES. THEY DON'T WAGE WARS ANYMORE -- THE KALATRA SEND THEIR WARRIORS ACROSS SPACE AS EMBRYOS. THE ONES WHO SURVIVE ARE DEEMED FIT TO BECOME THEIR CHAMPIONS...
AND GIVEN A CHANCE TO TAKE CONTROL OF THEIR HOST WORLDS.
MIND YOUR STEP...
THANK YOU, YOUNG MAN.
MOVE IT, JERK!
HI, GUYS! HAVE THEY BEEN TREATING YOU ALRIGHT?
WE'RE OKAY. I HOPE YOU KNOW WHAT'S GOING ON HERE!
HEY, RYAN, Y'KNOW WHAT? YOUR MATE LOOKS JUST LIKE BRUCE LEE!
FUNNY YOU SHOULD SAY THAT...
GREETINGS, MOTHER. FORGIVE THIS INTRUSION, BUT IT HAS BEEN ORDAINED THAT YOU MUST OBSERVE THE COMING RITUAL. I TRUST YOU ARE WELL?
I WAS. SEEING YOU BRINGS ME NOTHING BUT PAIN, CHEN LUO.
AH! LIGHT BULB MOMENT!
THE PENDANT WASN'T LEADING US TO THAT BOOK -- IT WAS LEADING US TO YOU, BRUCE!
IT MUST'VE SCANNED ALL THE MINDS IN THE CITY AND HOMED IN ON YOU -- BECAUSE YOU'RE HONG KONG'S HERO...
ITS CHAMPION!
THE KALATRA DESIRE A CONTEST.
OH, YOU LOT AND YOUR DUELS! WHY CAN'T YOU JUST LEAVE THIS PLANET ALONE?
IT IS OUR WAY. THE VICTOR WILL CLAIM THIS WORLD.
SO, YOU ARE TO BE THIS WORLD'S DEFENDER. I AM DISAPPOINTED. A VAIN FILM STAR WITH HIS WESTERN CLOTHES AND AN AMERICAN WIFE...
A MAN WHO TURNED HIS BACK ON HIS OWN CULTURE.
I VALUE ALL CULTURES, OLD MAN. EVERY COLOUR, EVERY NATIONALITY, EVERY RELIGION -- THEY HAVE ALL BEEN WELCOME AT MY SCHOOL.
YOU KNOW NOTHING OF THE GREATER WORLD.


I KNOW THERE ARE *MANY* WORLDS...
BUT I WILL BE CONTENT TO RULE *THIS* ONE WITH MY *SON* AT MY SIDE.
YOU SEE, SHUI LONG IS FAR *MORE* THAN ANY MORTAL MAN...
NO *HUMAN* CAN WITHSTAND HIS *POWER* AND *SKILL*.
THIS CONTEST WILL BE *BRIEF* -- BUT I THINK MOST *ENJOYABLE*.
HA-HA-HA-HA-HA-HA!
NEXT: *CHALLENGE OF THE DRAGON!*

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Your constant listening companion!
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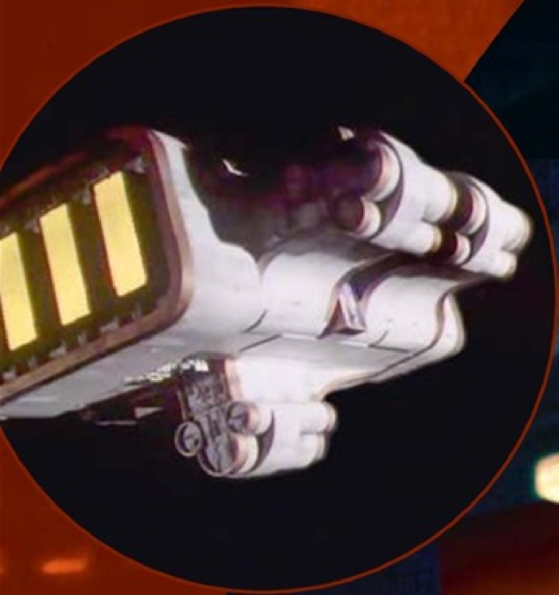
The **Fact** of **Fiction**

Revealing the secrets of the Doctor's adventures – scene by scene.

Underworld

This troubled 1978 serial was inspired by more than just Greek mythology, as ALAN BARNES discovers.



"We are not alone," insists K9, when the TARDIS arrives at the edge of the universe in Part One of *Underworld*. He then repeats the statement twice – so one suspects it's probably no coincidence that 'We are not alone' was also a publicity tag for the movie *Close Encounters of the Third Kind* (1977), released in the UK on 13 March 1978, two months after *Underworld* first aired. Steven Spielberg's UFO saga had been the subject of much media anticipation in the summer and autumn of 1977 prior to its US debut in November – and its first trailer had concluded with the line.

Close Encounters wasn't the American science-fiction sensation of 1977 referenced in *Underworld*, though. The reason why the occupants of the TARDIS aren't alone is because K9 has detected a spacecraft in the vicinity: the R1C, described in scripted directions as a "multihull space vehicle" which "comes towards us like a giant ray. And passes over us... The ship is large and takes quite a time to pass over us..." Famously, *Star Wars* opens with a lengthy shot of a vast Imperial Star Destroyer passing over the camera – and although George Lucas' space saga wasn't released in the UK until 27 December, 11 days before the first episode of *Underworld* went out, members of the *Doctor Who* production team were granted a preview.

On the DVD commentary track for the serial, Tom Baker recalls that "The whole world had heard of *Star Wars*, and then finally the BBC heard about it, and because they're not without influence, they

CLOSE ENCOUNTER OF THE FIRST KIND: Sighting
CLOSE ENCOUNTER OF THE SECOND KIND: Evidence
CLOSE ENCOUNTER OF THE THIRD KIND: Contact
CLOSE ENCOUNTERS
OF THE THIRD KIND

Top: The R1C travels through space on its seemingly endless quest to find the P7E in *Underworld* (1978).

Above: Herrick (Alan Lake) supports Tala (Imogen Bickford-Smith), who is dying of old age.

Right inset: *Close Encounters of the Third Kind* was released in 1977.

Opposite page from top: The Seers protect the Oracle; a laser fight in the tunnels in Part Three; the epoch-making *Star Wars* (1977); Leela (Louise Jameson) and Idas (Norman Tipton).

It's absolutely the case that *Star Wars* caused the production team to up their game.

got us a ticket, and a whole gang of us from *Doctor Who* – technicians and special effects people, and [producer] Graham Williams – and we all went in a crocodile, hand in hand, to Tottenham Court Road, and were smuggled in to see *Star Wars*." Williams, he avers, was "overpowered by it, especially that opening sequence with the spaceship, which took about a minute and a half or something to cross the screen…"

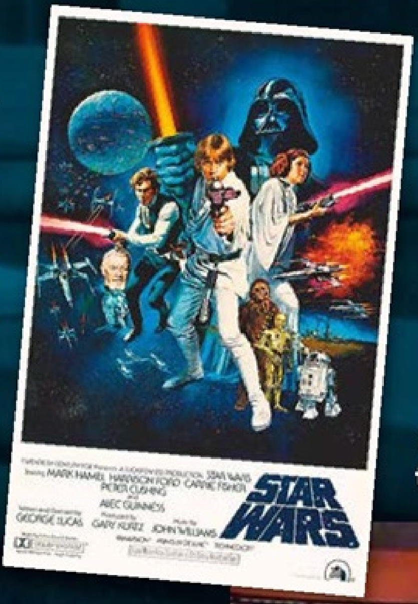
It's probably coincidental that *Underworld*'s baddies wear flared black hoods, that there's a ray gun fight above an abysmal drop, and that the whole thing ends with a planet-sized spaceship exploding. It's absolutely the case that *Star Wars* caused the production team to up their game, as electronic effects designer AJ Mitchell recalled in the fanzine *In Vision*: "[Graham Williams] had seen the film, and wanted *Underworld* to look technically more sophisticated. So he fought for (and got) a gallery-only day, when just the technicians and the director could come in and do post-production work – adding beams and ray gun shots to tape and film that had already been recorded."

Compare and contrast the aforementioned laser skirmish with the 'as live' video effects in *The Invisible Enemy* earlier in the same season, and it becomes obvious that *Underworld* represented a quantum leap for the programme.

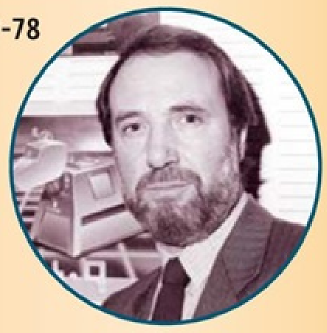
But in part *Underworld* resembles an earlier sci-fi rival, too. The story builds on *The War Games* (1969), when the Time Lords finally convicted the Doctor of breaking their "most important law of non-interference in the affairs of other planets". At last we learn what led to the establishment of that law, in the tale of the Minyan civilisation destroyed by the Time Lords' clumsy intervention. Curious to note how that law resembles a similar principle established in *Star Trek*, which inherited *Doctor Who*'s BBC1 slot after *The War Games*.

Star Trek's so-called 'Prime Directive' was first mentioned in the episode *The Return of the Archons* (first shown in the UK in 1969, repeated in 1974 and 1976) – one of a number of episodes concerning a malign machine intelligence. Like, for example, the Oracle in the episode *For the World is Hollow and I Have Touched the Sky* (first shown in the UK in 1971, repeated in 1973 and 1976). Like *Underworld*'s Oracle, it has a name from ancient Greek history, from the supposedly all-seeing Oracle at Delphi. It's striking to note, however, that the same episode is set on an asteroid ship sent out into space from the doomed planet Fabrini 10,000 years earlier, whose latterday inhabitants, descendants of its original crew, eke out an entirely subterranean existence, mostly unaware of the existence of sky…

"The stars really exist, then?" the 'Trog' Idas asks on meeting the TARDIS travellers in Part Three. 'Of course they do," replies Leela. With *Underworld*, *Doctor Who* was reaching for those stars… as best it could.



Essential INFO



▶▶ The fifth story of the 1977-78 season was one of the first commissioned by incoming script editor Anthony Read, who prompted writing partners Bob Baker and Dave Martin to seek inspiration in ancient Greek mythology.

▶▶ Inflation was *Doctor Who*'s recurring enemy throughout the mid-1970s. With the inflation rate averaging 15.8% throughout 1977, budgets that seemed adequate when the season entered production in the spring had become hopelessly stretched by the autumn. With tunnel sets depicting the eponymous underground deemed unaffordable, it was decided to record all those sequences against model sets electronically keyed into the picture via Colour Separation Overlay.

▶▶ Norman Stewart, a *Doctor Who* production assistant as far back as the first Dalek serial in 1963-64, but more recently responsible for Baker and Martin's similarly effects-intensive *The Invisible Enemy*, was hired to direct. The most notable guest actor was Alan Lake – a tabloid celebrity of the era, as the third husband of glamorous star Diana Dors. Like several members of the *Underworld* guest cast, he'd not long before guested in the Northern police procedural *Z Cars* – Graham Williams' last assignment (as script editor) before becoming producer of *Doctor Who*.

▶▶ The cast worked entirely against blue drapes when tunnel scenes for Parts Two and Three were recorded across Monday 3 and Tuesday 4 October. TARDIS and R1C interiors were recorded on Saturday the 15th and Sunday the 16th, then the R1C sets were redressed to feature as the P7E in scenes recorded on Monday the 17th. With model shots having been pre-filmed at Bray Studios, production wrapped after recording of Part Four's tunnel scenes on Tuesday the 18th – but electronic effects were added during the programme's first ever 'gallery only' day on Friday the 21st.

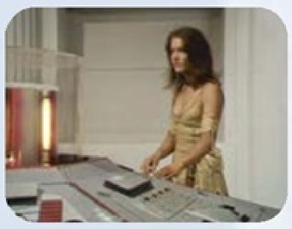
▶▶ *Underworld* plumbed the depths in **Doctor Who Magazine**'s *First 50 Years* poll of 2014 – ranked 236th out of 241.

Above from top: Script editor Anthony Read; a scene in the tunnels realised using CSO; Diana Dors and her husband, Alan Lake.

PART ONE
FIRST BROADCAST: 7 January 1978

The TARDIS spins into an empty region of space.

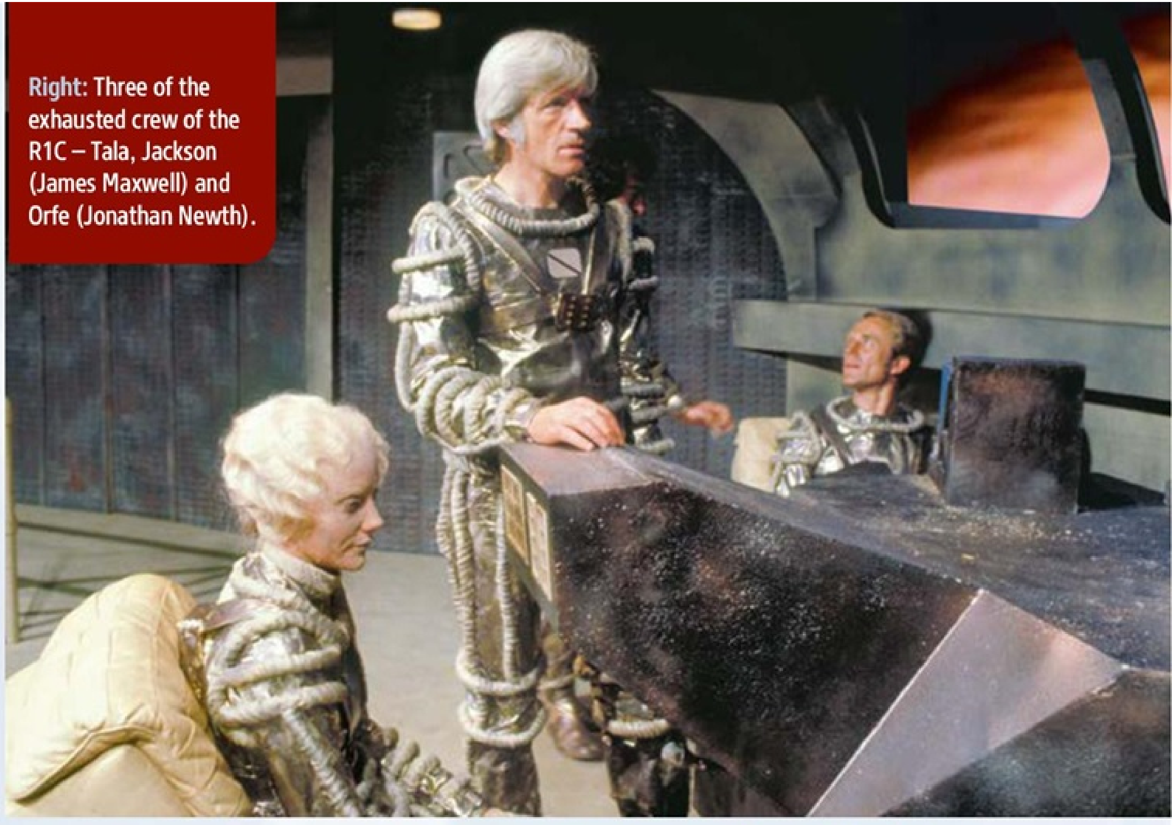
00m 38s The opening model shot shows more than may be immediately apparent. "Pan from crowded stellar area across area where stars thin out," ran the scripted stage directions. "Continue pan until no stars, only black space... until we pick up a dimunitive [sic] TARDIS." The Doctor (Tom Baker) will soon inform us that the ship has arrived at the edge of the ever-expanding cosmos – so what we're seeing is a depiction of the so-called 'Steady State' model of the universe, a controversial alternative to the 'Big Bang' theory proposed in 1948 by (among others) the astronomer Fred Hoyle.



01m 05s As scripted, the TARDIS jerked to a halt with the Doctor present in the control room. Here, however, Leela (Louise Jameson) is fiddling with the controls and humming to herself when the ship just stops. It would be extraordinary if she were actually piloting it, so probably she's just playing.

When the Doctor makes his entrance, he's wielding a paintbrush and wearing a smock – very possibly a bit of business dreamed up by Tom Baker in rehearsals, since it featured nowhere in the script. In the subsequent Target Books novelisation (1980), the Doctor explains that he's been decorating the spare control room, in defiance of the TARDIS' chosen all-white scheme.

Surviving transmission scripts incorporate many struck-through lines lost from now-missing rehearsal and camera scripts. Here, for example, the Doctor told Leela there was "no where [sic] to go. This is it. The end – the terminus – clang, clang, everybody off..."



Right: Three of the exhausted crew of the R1C – Tala, Jackson (James Maxwell) and Orfe (Jonathan Newth).

03m 59s K9 (voiced by John Leeson) has detected a spacecraft in the vicinity: the R1C, crewed by four Minyans captained by Jackson (James Maxwell). As scripted, the "tanned, fit and good-looking" Minyans wore uniform spacesuits that owed "something to American football gear, and equally, something to the sculpted body armour of Ancient Greece" – adding to their already "heroic stature". Perhaps for economy, costume designer Rupert Jarvis dressed them more simply. Imagine, though, a version in which the Minyans were wedged into moulded six-pack breastplates, plus shoulder pads, gauntlets and boots – looking very like superheroes, in fact.

Why the Greek connection? Because each of the Minyans has a direct counterpart in heroic mythology. Jackson, as the Doctor will finally deduce at the end of Part Four, corresponds to Jason, leader of the Argonauts, whose epic voyage in search of the fabled Golden Fleece is described in multiple texts – including, for example, the *Argonautica*, an epic poem written by Apollonius Rhodius in the 3rd century BCE. Jason's ship was the *Argo*, from which comes the word 'argosy' (meaning a large merchant ship); for 'argosy', read R1C.

As noted in the remarkable blog at *pinkforyouractualpterodactyl.com* – which surveys the chairs featured in 20th-century *Doctor Who*, season by season – the command deck incorporated a 1970 Swiss De Sede DS11 modular sofa, with three of the chairs inverted and angled on blocks.

The Minyans puzzle over the origin of a strange noise... since the TARDIS has materialised in the armoury of the R1C, to avoid the pull of a spiral nebula.

05m 41s The Doctor picks up a strange object marked 'Made in Minyos' – a prop that had previously served as a Regoran shuttlecraft in *Into the Unknown*, the second serial in the 1976 season of Thames Television's sci-fi series *The Tomorrow People*.

"Have you ever heard of the *Flying Dutchman*?" the Doctor asks Leela, referring to the legend of a ghost ship whose wicked crew were supposedly condemned to forever traverse the ocean – a story popularised by the Richard Wagner opera *Der fliegende Holländer* (1843).

100,000 years ago, the Minyans of Minyos rebelled against the Time Lords who intervened in their development. Their name comes direct from ancient mythology: the Minyans (or Minyae) were ancient inhabitants of the Aegean region. The *Argonautica* describes Jason as one of their number: "All the chiefs the dwellers about called Minyae, for the most and the bravest avowed they were sprung from the blood of the daughters of Minyas..."

REGENERATION 1001

During Part One, the collapsed Tala is "regenerated" into a younger version of herself – something each crew member has undergone "a thousand times plus" during the course of the Minyans' 100,000-year mission, apparently.

We presume the regeneration device they use is Time Lord technology – perhaps not unlike the "metamorphic symbiosis regenerator" seen in *Mawdryn Undead* (1983), supposedly employed "in cases of acute regenerative crises".

Rather than a special couch, scripted stage directions had Tala "lying in something like an iron lung", fed by tubes and power cables. "It is a painful business being regenerated," noted the script. "But we can't hear much of the screaming." (BBC Head of Serials Graeme McDonald vetoed excessive portrayal of Tala's agonies.)

Stage directions *didn't* specify, though, that the same actor should portray the older and younger Tala, with and without old age make-up – only that following her regeneration she'd become "a beautiful young woman of twenty-five or so". Getting out of the 'iron lung', she saw her face "reflected in a shiny surface. Like a woman haunted by herself." She then said, simply: "Again."

Far left: Imogen Bickford-Smith was made up to look much older in Part One.

Left: Graeme McDonald, the BBC's Head of Serials in 1978.

Above: The regenerated Tala.

07m 39s With Orfe (Jonathan Newth) having identified the sound of one of "the time ships of the gods", Herrick (Alan Lake) remarks on how "The gods use us for their sport" – seemingly a deliberate paraphrase of the blinded Earl of Gloucester in Act IV, Scene I of Shakespeare's *King Lear* (c 1605): "As flies to wanton boys are we to th' gods,/They kill us for their sport."

Herrick's ancient counterpart is occasional Argonaut Heracles (Hercules in Roman mythology). "If I get one of them in my sights again," he says, "then I'll dematerialise him for good." Nowhere else is it suggested that Herrick's seen a Time Lord before; the "again" was probably a mis-speak, since it wasn't in his line as written.

"If they're on board this ship, then I'll sniff them out!" he continues. Herrick's scripted speeches suggested a rougher, more plebeian delivery – for example: "If they're about I'll find 'em – I'll sniff 'em out –"

08m 21s Moving the R1C close to the nebula, pilot Tala (Imogen Bickford-Smith) – after Atalanta, the only female Argonaut in some versions of the myth – nods her head forward, causing the ship to go into a dive. At least, that's what it looks like on screen.

In fact, Tala – who'd been "fighting dizziness" throughout – was supposed to have been pushing a "big accelerator stick" forward when she fell unconscious onto it – "pushing the stick right forward into its final position..." Then, when the scene cut to the armoury, the script indicated: "Tilt the shot to suggest the dive... and K9 runs uphill smack into the door."

08m 43s With K9's blaster out of order, Leela uses a shielded "Liebemann maser" to destroy the door. In the split second before the trick-effected disintegration of the door, the Doctor is looking at K9, pointing a finger; but the split second after, his head is down, with his arm on the floor.

"Don't ever play with strange weapons, Leela... And switch the safety catch off," instructs the Doctor. As scripted, he instead told her to switch the safety catch *on* – which makes rather more sense.

Next, they cross a raised sill into a corridor – but we don't see how K9 contrives to traverse this barrier of his own accord. (Plainly, the K9 prop was replaced in the corridor between shots.)

09m 44s The spiral nebula will suck the R1C down "like a whirlpool," declares Jackson – just like the *Argo* was nearly sucked into the whirlpool created by the monster Charybdis in multiple versions of the myth (as given in the 2nd century BCE *Library of Apollodorus*, for example).

Next, Herrick says that Tala had "gone past her regeneration point deliberately, just like all the others." So how many Minyans started out on the quest? When Herrick takes Tala to be regenerated (at **12m 24s**), we see 20 special couches in two rows; at least one per original crew member, plainly.

10m 09s The Doctor and Leela enter the command deck, where Orfe stupefies the knife-wielding Leela by targeting her with his pacifier – just like his Argonautical counterpart Orpheus supposedly calmed squabbling crew mates, and wild beasts, by use of a seven-stringed lyre.

Herrick threatens to take the Doctor out with "Just one quick blast". Commenting on the draft scripts, Head of Serials Graeme McDonald vetoed Herrick claiming he could break the Doctor's neck with "just a little snap" – seemingly as part of the ongoing effort to reduce the level of violence in *Doctor Who*, after a drowning scene in *The Deadly Assassin* (1976) had caused controversy.

Herrick threatens to take the Doctor out with "Just one quick blast".

13m 05s The R1C is tracking signals from the P7E, a spaceship lost while transporting the doomed Minyans' race bank to a new planet. Its name suggests 'Persephone', daughter of Zeus – who was kidnapped by Hades, god of the underworld.

14m 46s Linked up to the R1C's systems, K9 enables the ship to navigate away from the spiral nebula – in part by using "Rudder control", exactly as a Greek sailing ship might have had. Note also Orfe's reference to the ship's "solar sail" later – another feature that can't be seen on the model shots.

15m 48s The Doctor snaps Leela out of her pacific stupor. As scripted, he used "the spinning mirror" on her; perhaps the writers meant the mirror attachment to the sonic screwdriver that the previous Doctor had used to calm the beastly Aggedor in *The Curse of Peladon* (1972).

18m 28s Having tracked the location of the P7E's signal, Jackson decides to take the R1C through a layer of meteorites and into the nebula... analogous, surely, to the *Argo*'s voyage past the Clashing Rocks, or Sympleglades.

Emerging on the other side, Herrick reports that "the hull's taken a battering, but the self-sealer pumps are still working" – dialogue relevant to some lost stage directions. Originally: "The command deck has been punctured here and there. Hisses of frozen CO2 from little holes where the self sealing hull is mending itself..."

But meteorites are clustering around the R1C: "We're being turned into a planet," realises the Doctor. The process of planetary accretion begins when cosmic dust gathers into asteroid-sized planetesimals, which form moon-sized protoplanets... but over up to a million years, not minutes.

20m 48s Using the laser cannon to blast their way out will take up all their reserve fuel, calculates the regenerated Tala... on a TV remote control, it appears.

Herrick tries, but: "The cannon's disintegrating!" →

Left: Herrick, Jackson and Orfe are suspicious of Leela and the Doctor (Tom Baker).

Part Two

FIRST BROADCAST: 14 January 1978

→ ***The RC1 finally blasts its way out of the rocks... only to accelerate through the liquid surface of a planet that formed around the P7E, and crash into its solid core...***

03m 24s ... at which point, there's a "skyfall" in Tunnel 8 below. Although dialogue elsewhere implies that such tunnel collapses are a regular event, the novelisation – in which the RC1 ends up "jammed into the heart of the planet like a dart hurled into an ant-heap" – makes it clear that the crash causes this particular collapse... and therefore causes the deaths of the children of the slave Idmon (Jimmy Gardner – whom we last saw as rascally waystation manager Chenchu in *Marco Polo*, 1964).

Son Idas (Norman Tipton) joins Idmon in his futile efforts to clear the rubble. Stage directions noted: "If on film, pull back to show two small figures scrabbling away at a huge wall of fallen rock" – indicating that at one stage, writers Bob Baker and Dave Martin believed some of the 'underworld' scenes would be shot in an underground location.

The writers also noted that although these "ragged little men and women" were descendants of the Minyans, they'd "bred small and thin and wiry to adapt to living underground", making them entirely unlike the heroically built RC1 crew. Originally, the slaves wore "a ragged chlamys" giving them a "vaguely Grecian" appearance – ie, a short cloak pinned at the right shoulder.

Both Idmon and Idas took their names directly from those of other Argonauts. In the *Argonautica*, Idmon was a prophet who died after being attacked by a "white-tusked boar", subsequently speared by Idas.

04m 01s Watching via "magic eye" from the security section are black-clad guards Tarn (Godfrey James) and Rask (James Marcus – previously a temporally displaced medieval peasant in *Invasion of the Dinosaurs*, 1974). As scripted, they were "big, hard-faced heavies wearing hooded cloaks" – since Baker and Martin had intended their faces to be seen throughout.

04m 07s Rask leads a guard patrol to collect Idmon... in one of several shots repeated throughout the serial, inserted at various points to make up for time lost after many of the tunnel scenes were hugely simplified so they could be enacted entirely against electronic backgrounds (as we'll see).

04m 25s Meanwhile, Jackson and Herrick don helmets to examine the rock wall outside the airlock... leading the Doctor to propose clearing the way with a shield gun.

There seems to have been some confusion about the purpose of the Minyans' helmets. They were originally directed to don their helmets towards the end of Part One, when Herrick prepared to activate the laser cannon – suggesting that they were to be used as protection, not as space helmets (as per the mention of "American football" gear above). So Jackson and Herrick weren't supposed to be wearing helmets in the airlock here; it wasn't until after Herrick returned with the shield gun (at **06m 54s**) that the Doctor was directed to hand a helmet to Herrick – ie, to protect him against debris as he blasted the rock. This will lead to a logical inconsistency later in the episode.

Right: Jackson and Herrick in their distinctive headgear.

There seems to have been some confusion as to the purpose of the Minyans' helmets.

09m 15s Covertly following the Minyans outside, the Doctor was directed to hum "a snatch of Offenbach's 'Orpheus in the Underworld'. (The Can-Can bit)" – properly the famous 'infernal gallop' section from the end of the two-act opera *Orphée aux enfers* (1858).

"Did I ever tell you about the time I went to Aberdeen?" the Doctor asks Leela as they continue on. In *School Reunion* (2006), we'll learn that the Doctor had accidentally deposited his previous companion Sarah (Elisabeth Sladen) not in South Croydon, as intended, but Aberdeen (as seen in *The Hand of Fear*, 1976). Pure speculation, of course – but did the TARDIS realise the Doctor's mistake and land him back in Aberdeen after *The Deadly Assassin*, in the hope that he'd then recover Sarah?

10m 26s Seeing Idas approach, Leela pushes the Doctor behind a distinctive pointy rock – "a niche in the tunnel" before the action was reworked for an electronic set without solid walls, hence the use of a visibly lightweight prop as an alternative.

11m 31s Seen and pursued by Rask's guards, the Doctor and Leela hide in a dump cart, covered by a sheet. Before simplification, Leela was supposed to peer "through a slit in the skip, the sort of slit used as a handle" – meaning we'd see "Her POV of Rask and his men".

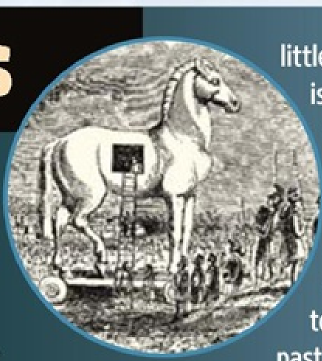
The Trogs know the tunnels "like the back of their hands", says Rask. For giggles, Tom Baker tries to examine the back of one hand here – although the action isn't captured cleanly.

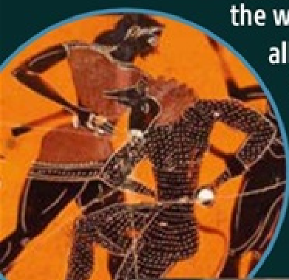
MYTHING EPISODES

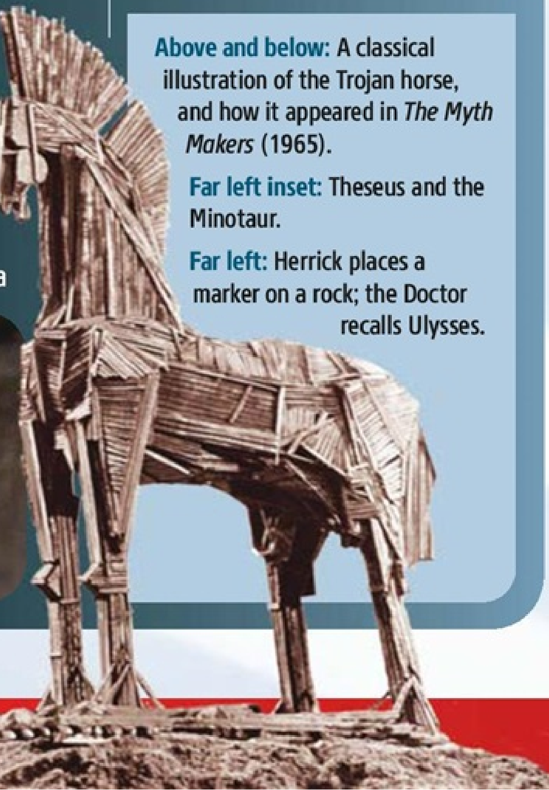
The saga of Jason and the Argonauts isn't the only ancient legend acknowledged in *Underworld*...

In Part Two, Herrick recces the tunnels – placing a marker on a distinctive pointy rock. The scripted intention was that he'd "stick a small disc on the tunnel wall" then continue "winding his way through a maze of passageways, marking the way with discs" – an allusion, clearly, to how the Greek hero Theseus used thread to navigate his way through a subterranean labyrinth, so he might slay the Minotaur at its heart. No walls on CSO sets meant the idea was lost... but script editor Anthony Read later had the Doctor using sticky stars to navigate his way through a labyrinth on planet Skonnos in his own story, *The Horns of Nimon* (1979-80).

Then in Part Three, the Doctor concocts a plan to re-enter the P7E via the goods entrance: "Well, it's not my plan exactly, but it has worked before. A fellow called Ulysses pulled it off a little while ago." Ulysses is the Roman name for the Greek hero Odysseus, so if the Doctor's thinking of how Odysseus built a giant horse in order to smuggle his soldiers past the walls of Troy, it *was* his plan, in fact – as seen in *The Myth Makers* (1965), when the First Doctor (William Hartnell) proposed that exact scheme to Odysseus (Ivor Salter).





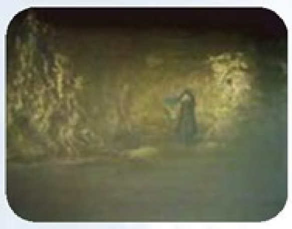


Above and below: A classical illustration of the Trojan horse, and how it appeared in *The Myth Makers* (1965).

Far left inset: Theseus and the Minotaur.

Far left: Herrick places a marker on a rock; the Doctor recalls Ulysses.

Herrick kills Guard Klimt – causing the guards to fumigate Tunnel 9. Gas floods the airlock of the R1C, where the Doctor and Leela have run into Idas...



18m 29s So the Doctor goes to try to fix the problem, protected only by his scarf – despite the fact that the helmets that Jackson and Herrick wore on their original recce outside must still be on the floor, out of shot, beside the airlock entrance, where they deposited them circa **08m 35s**. Which is why it matters that the helmets' function became muddled between script and screen...

Down the tunnel, the Doctor works to shut off the vent, but is overcome by gas...

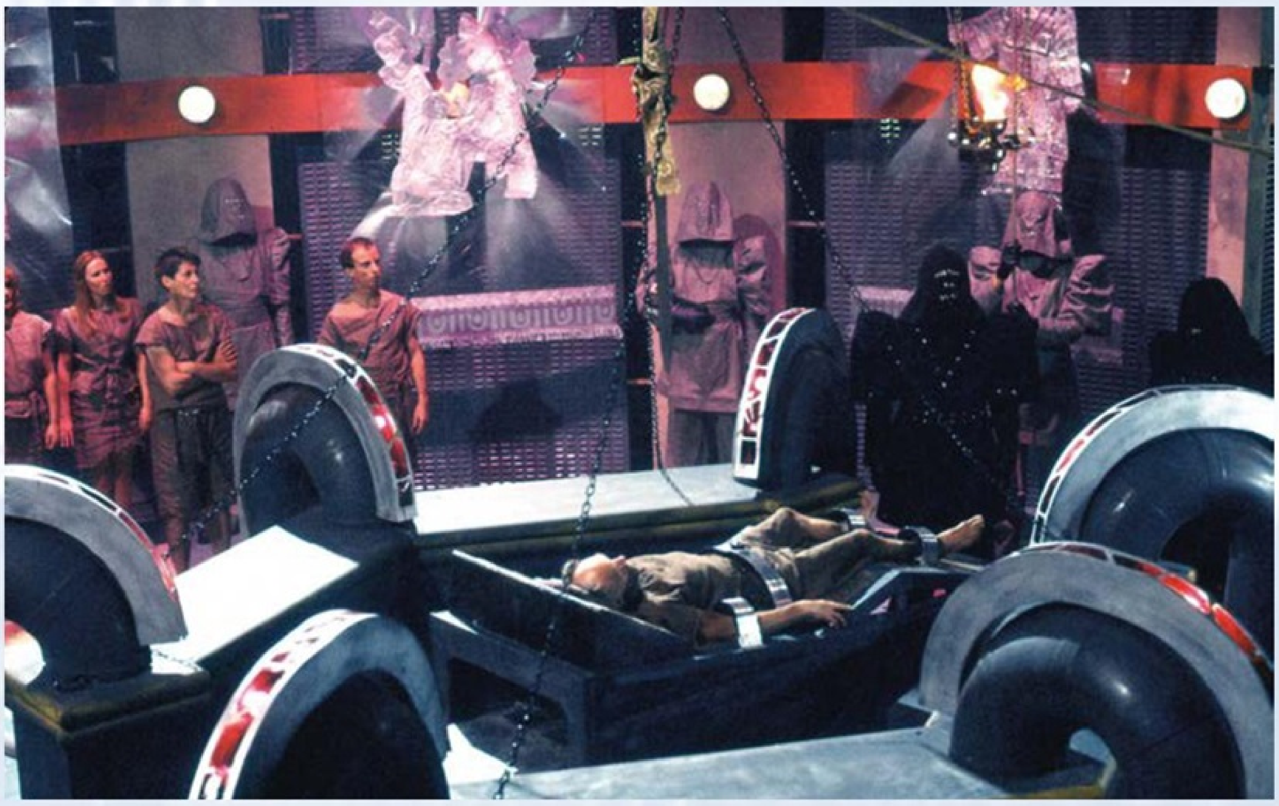
20m 21s The sequence of events leading up to the cliffhanger had to be hugely simplified in studio (another reason why this episode is just 21 minutes 27 seconds long, despite padding). Originally, the Doctor was pulled up short when the end of his scarf caught on the grille of the vent. Wrenching the grille, he looked inside to see a big fan "like a boat propeller". After the Doctor pulled the power line, causing the fan to stop, the script offered two alternatives: "He can either twist the whole fan installation round on its base, or reconnect the cables to reverse the flow..." Instead, we see the Doctor working away at a box across from the vent, with his unscripted line "Whatever blows can be sucked" dubbed over the action (which needed further exposition, we presume).

Part Three

FIRST BROADCAST: 21 January 1978

02m 33s The cliffhanger resolution required significant simplification, too. Following the (reversed) shot of "vapour being sucked back out of the tunnel into the vent", we were supposed to see the Doctor's head pop up through the "sea of white vapour" surrounding him: "He tears the scarf off and draws in a deep breath, and submerges again like a diver..."

Meanwhile, two security section guards succumb to massive plumes of vapour... which they've failed to notice until it's at chest height! (As written: "Open with a thin drift of vapour issuing from a floor level vent, unseen by any guard...")



03m 03s "I wonder where it [the gas] all went?" the Doctor says to camera – addressing the viewer as he had in *The Face of Evil* (1977). Originally, he was supposed to have made it almost all the way back before collapsing: "The gas has cleared. The Doctor comes to at the entrance to the R1C." Looking around, he mused: "Wonder where it all went?" – then shrugged and went inside the ship.

05m 15s With hooded Seer Ankh (Frank Jarvis) having ordered Tarn to gather slaves to witness Idmon's sacrifice, the Doctor, Leela and Idas have gone in search of Idmon. "Has no one ever thought of revolution?" wonders Leela. Her proletarian fervour can be explained by the fact that she's very recently been involved in a popular uprising – specifically, the Citizens' Revolution in Megropolis One in *The Sun Makers* (1977).

Next, the Doctor appears to produce a map of the tunnels from inside K9's unseen right flank – after removing his insignia panel, perhaps? (As directed: "the Doctor draws out from K9 a seismographic map...")

05m 56s The map suggests a tree, with the P7E at its root: "The tree at the end of the world!" says the Doctor (exactly as scripted). This isn't (as some sources claim) a reference to Norse mythology; rather, it's all Greek. In the *Argonautica*, Jason is directed to guide his ship to the land of Colchis, which is said to lie "at the edge of Pontus and of the world" – ie, beyond the Kingdom of Pontus, on the eastern coast of the Black Sea, analogous to modern-day Georgia; at the furthest limit of the ancient Greek world...

The tree is guarded by dragons, continues the Doctor – because Jason's destination in Colchis was "the shady grove of Ares, where a dragon, a monster terrible to behold, ever glares around, keeping watch over the fleece that is spread upon the top of an oak; neither by day nor by night does sweet sleep subdue his restless eyes..."

Hence 'the tree at the end of the world'. Which implies, of course, that the Doctor's *already* cottoned on to the similarities between Jackson's quest and Jason's...

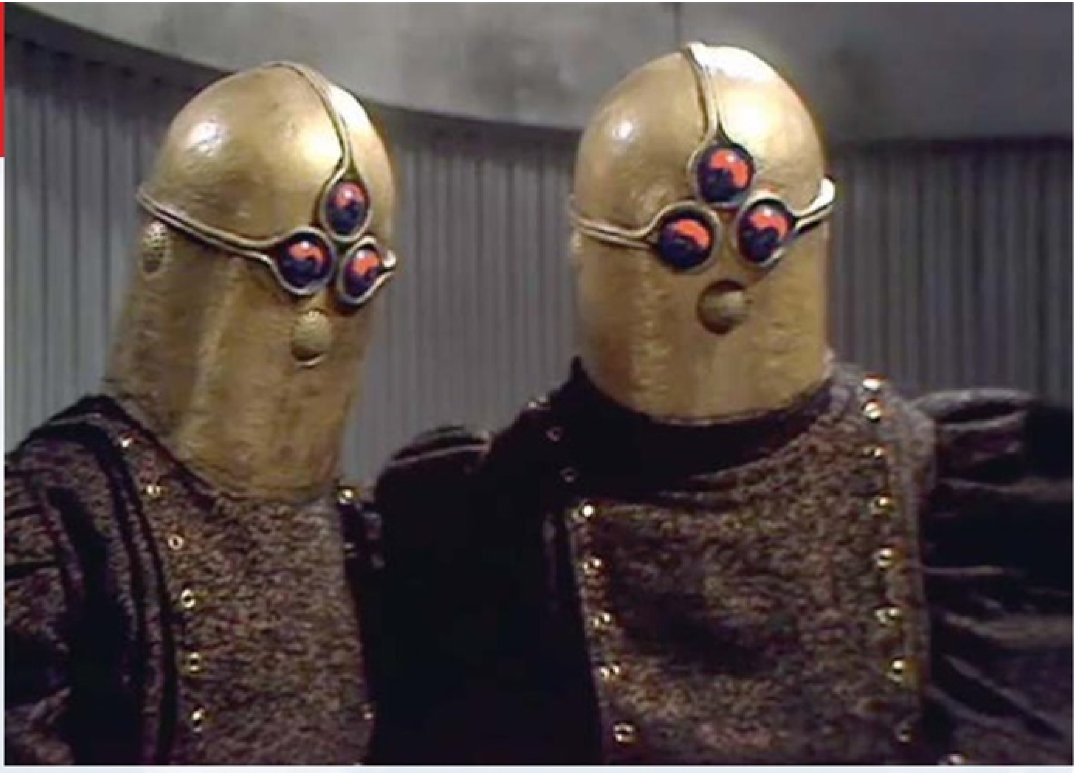
07m 11s While Leela uses the maser to deactivate a doorway defended by so-called dragons' fire, K9 – who's been sent to find Jackson – is returning down the same tunnel we saw him going up under a minute ago (at **06m 28s**). Has he lost his way in the labyrinth, like Herrick? Or has he found his way blocked by a skyfall and is heading back in search of an alternative route?

The Doctor, Leela and Idas float down a zero-gravity shaft... unaware that Tarn is watching on remotely.

09m 27s On behalf of the commanding Oracle (voiced by Christine Pollon), Seers Ankh and Lakh (Richard Shaw) have gathered the slaves in the sacrificial chamber – once the command deck of the P7E, and always envisaged as a budget-conscious redress of the R1C set. Idmon lies helpless beneath a dangling sword, which will fall once the cord holding it in →

Above: A sword hangs over the bound Idmon (Jimmy Gardner).

Left: Idmon is held captive by Tarn (Godfrey James), one of the guards of the Oracle.



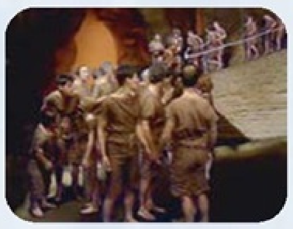
→ place burns through. Stage directions made the parallel explicit: "Hanging above Idmon is a long sword, like the sword of Damocles." (In classical lore, the sword was suspended over Damocles, a courtier who sought to take the place of his king, as a reminder of a ruler's responsibilities – not as a means of execution.)

11m 38s Rask's men ambush the Doctor, Leela and Idas on a bridge that leads to the airlock of the P7E – described as "a narrow gangway or bridge across a chasm". Although we don't see it, we can deduce the existence of the chasm from the fact that the maser doesn't clatter when Leela throws it over the edge in surrender. Presumably they're now within the bounds of an artificial gravity field generated by the P7E, which reaches its limit at the shaft – because the maser would just hang in the air otherwise.

13m 02s The Doctor, Leela and Idas are led into the sacrificial chamber. Stage directions indicated a shot of a female slave here – "a gasp from Naia when she sees Idas" – but the implication of a relationship between the pair never made it to screen.

Idas pushes Idmon clear the second before the sword falls. Choreography of the slaves' revolt was vastly simplified from the script, in which Idas waved the sword "two-handed above his head", declaring: "The Gods have come. The prophecy... Freedom!" Finding the way to the overseeing Oracle blocked by a Seer, he lifted the sword "to split Lakh in two" – not realising he was in Rask's sights. But Leela hurled herself at Rask, causing Rask's shot to hit the blade of the sword: "Instead of disintegrating it spins and clatters to the floor: a fact not lost on the Doctor who retrieves it... But action is more important than speculation and he uses the sword to cut Idmon free."

K9 brings the Minyans into the fray... helping the Doctors' party, plus many slaves, escape back across the bridge.



14m 46s As scripted, the escapees came under the guards' fire as they traversed the bridge – and two of the slaves were hit, falling "off the bridge into the chasm".

16m 12s Later, Leela learns from Naia (Stacey Tendeter) that the slaves are fed reprocessed rock. Originally, this distinctly outré revelation emerged while the pair attended to wounds sustained by Orfe and Idmon respectively. (Gender stereotyping, much?)

Naia seems to be named after the Naiads – water nymphs who drew the Argonaut Hylas to his doom in various accounts.

18m 54s Meanwhile, the captured Herrick is interrogated by the two Seers via a metal headset clamped to his ears... a headset that looks very like the one that the mad computer BOSS used to communicate with its human employees in *The Green Death* (1973).

20m 55s Eventually, the Seers reveal metal heads beneath their hoods: they're not human. Originally, the seers had "KKK [Ku Klux Klan] eye slits" in their hoods, with "glittery red eyes" behind: "Being seers, they have a third eye, in their foreheads." The writers added: "The reason why they have metal heads is bionic: they are linked to the computer/oracle and therefore have a kind of telepathy."

21m 18s Idmon pushes a cart containing the Doctor and Leela along a track leading to the goods entrance of the P7E... but how can the watching guard not see the Doctor and Leela, since the sheet draped over the cart doesn't cover their faces? (Magically, it covers the whole cart in the subsequent long shot.)

Idmon slips... and the Doctor and Leela's cart tips over, into a crusher!

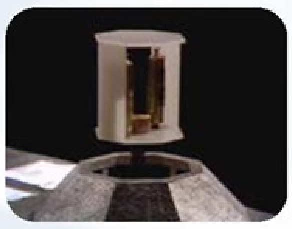
Part Four

FIRST BROADCAST: 28 January 1978

The Minyans, and Idas, rush forward to assist the Doctor and Leela, left clinging by their fingertips to the side of the cart.

02m 46s Jackson, Orfe and Tala repel the guards with their masers, causing Rask to call the security centre: "They're driving us back!" Before the scene was simplified for studio, the Minyans *literally* drove the guards back: "They charge Rask and his guards pushing the skips in front of them, forcing the guards back, using their shields to deflect the lasers."

04m 57s With the Seers having learned from Herrick that the Minyans want the two cylindrical race banks, Rask and his guards are sent to broker a truce... marking the third use of that twice-repeated shot from Part Two.



05m 38s Having found an alternative route back into the P7E, the Doctor, Leela and Idas watch from hiding as the Oracle releases two golden cylinders to the Seers. For parsimonious purposes (we presume), the Oracle is represented only by means of light effects, but Baker and Martin had envisaged a big stone head, complete with a hole (for a mouth, perhaps). The cylinders didn't emerge from inside a console, as on screen, but from the depths of that hole, where "Light glows, separates into two lights. The lights become two golden cylinders..."

Ankh and Lakh have now replaced their hoods, which they'll wear throughout the remainder of the serial, meaning Herrick and Tarn are the only characters who see the Seers in their metal-helmeted form; the Doctor never discovers their true nature.

Top right: The Seers of the Oracle, Ankh (Frank Jarvis) and Lakh (Richard Shaw).
Above: James Maxwell as Jackson.

From the security centre, Tarn and the Seers watch as Herrick delivers the cylinders to his questing colleagues. Meanwhile, the Doctor confronts the Oracle...

08m 45s "There are no gods but me," declares the Oracle, seemingly in a parody of the second of the Ten Commandments – then asks, strangely, "Have I not created myself?" The Oracle's back-story will not be further explored – but noveliser Terrance Dicks sought to fill in the blanks, with the Doctor insisting it was only a computer: "Programmed to preserve your own safety and that of the ship. You were made to serve, not rule. But after the crash you took over, didn't you? Set up this disgusting society of Guards and Seers and slaves just so *you* could survive!"

"You're just another machine with megalomania," accuses the Doctor, with the most recent example of this subspecies being Xoanon in *The Face of Evil* (1977) – another ship's computer that fostered an elite to serve itself, with the remainder of its crew's descendants (including Leela) left in primitive conditions.

Originally, the Doctor advanced on the head of the Oracle and plunged the sword into its opening, "right up to the hilt so that only the cross pieces and pommel protrude", then twisted the cross pieces round "once, twice, three times" in order to release the race banks (implying that the sword was *literally* the key to its mechanism – not figuratively, as on screen).

12m 56s While Jackson prepares to launch the R1C, K9 has gone in search of the Doctor, Leela and Idas, blasting aside the skyfall that trapped them in their flight from the P7E. But K9 suffered a blaster malfunction back in Part One – so how come his weapon is working again? (In fact, a crucial detail was lost from Part Three: as written, the Doctor was supposed to be "fixing K9's damaged blaster" while Leela and Naia conferred.)

13m 17s Arriving back at the R1C with the race banks, the Doctor calls to Jackson to stop his countdown – but as scripted, he knocked Jackson's hand away from the 'go' button and pushed 'abort' himself. When K9 identifies the cylinders given to Jackson as fission grenades, the Doctor carries them away, followed by Leela and Idas. Although Leela is carrying a maser when she exits the airlock, it's missing when we see her in the tunnels... but it's suddenly back on her arm in her next scene (at **14m 55s**).

The Doctor finds Rask on the other side of the skyfall he was trapped behind earlier. Believing him to be carrying the real race banks, Rask takes the fakes to the P7E...

15m 43s Leela blasts the guard who's about to execute the Doctor – but oddly, a maser flash isn't seen to strike the guard. Leela's angle of fire is clearly very limited; it's not clear how she's avoided taking the Doctor down, too.

16m 56s While the Seers install the fake banks inside the P7E, the Doctor addresses the slaves, leading them to the R1C. This allegedly ad hoc scene replaced dialogue-free "exodus shots".

The fission grenades explode, destroying the P7E and the planet. The R1C rides out the blast, despite the weight of the former slaves brought aboard by the Doctor.

20m 56s The Doctor refuses to go with the Minyans and their descendants to Minyos Two, 317 years' flight away. In the novelisation, he leaves them a gift: a spare set of guidance crystals he'd collected from the P7E just before he confronted the Oracle... thereby guaranteeing their safe journey.

21m 38s In the TARDIS, the Doctor advances his theory that myths, like that of Jason and the Golden Fleece, might not be "old stories of the past... but prophecies of the future". But we'll never discover *when* this adventure occurred relative to Earth history, so there's no reason why the myth shouldn't itself be a garbled version of the story of Jackson and the Minyan race bank, told to some ancient Greek scribe by a time and space traveller who really ought to have kept his mouth shut... **DWM**

Right: The Doctor confronts the Oracle in Part Four.

FURTHER INFO

DVD

In box set *Doctor Who: Myths and Legends*
COMPANY BBC Worldwide
YEAR 2010
AVAILABILITY Out now

VIDEO

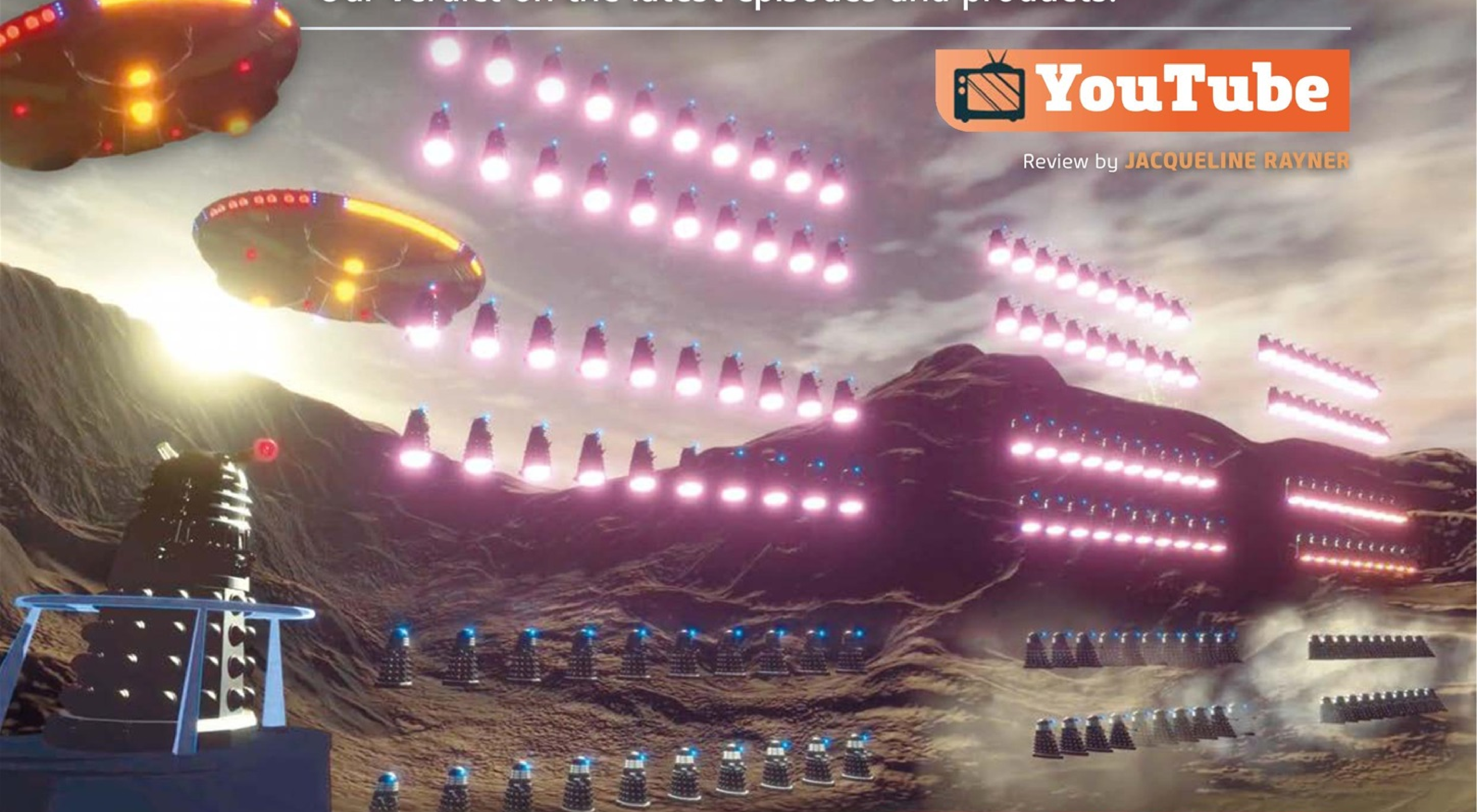
COMPANY BBC Video
YEAR 2002
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co/ Target Books
YEAR 1980
AUTHOR Terrance Dicks
AVAILABILITY Out of print

Reviews

Our verdict on the latest episodes and products.



YouTube

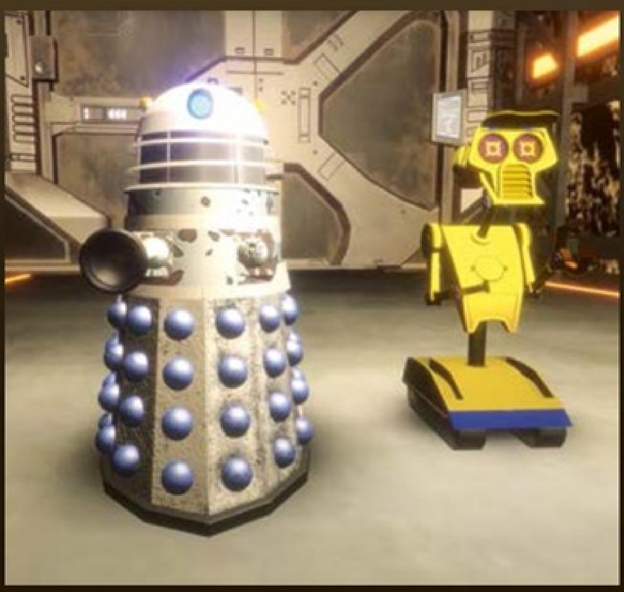
Review by **JACQUELINE RAYNER**

Daleks!

Dalek creator Terry Nation envisaged a live-action TV series for his notorious villains back in 1966. With *Daleks!* we have a CGI series accessed via YouTube.

Viewers familiar with CGI-animated series such as *Star Wars*: *Clone Wars* or *Teenage Mutant Ninja Turtles* will notice that this is a more primitive affair – so let's get that negative out of the way at once. While there's some lovely design work, such as the star chamber in Part Three, those going in expecting cutting-edge, Lucasfilm-level animation will be disappointed. A *Doctor Who* YouTube production clearly doesn't have either the time or budget to even approach that, so it needs to be judged on what it is instead of what it isn't. And what it is – what it most *definitely* is – is a whole lot of fun.

The series consists of five episodes of approximately 13 minutes each. Writing an episodic adventure with such short parts, in which each is given an individual identity and furnished with a cliffhanger, is no mean feat, but James Goss is one of *Doctor Who*'s most skilled writers and there's not much that's beyond him. As well as time restrictions it seems likely the makers were operating under other constraints, such as cast size and feasibility of animation (ruling out humans, for a start). Goss has not only overcome those constraints, he's turned them into virtues.

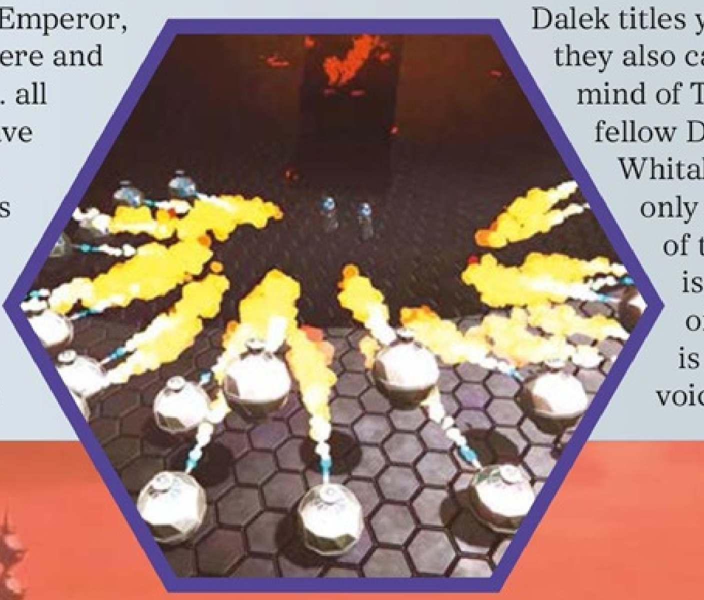


Two sets of voice-treated creatures talking to each other can be incredibly tedious; yes, I'm looking at you, *Warriors of the Deep*. So let's evolve the Mechonoids into a matriarchal society, bring in a couple of female voice actors (Anjli Mohindra and Ayesha Antoine) and let them have a proper chat. Problem solved, ta-da! But, even when one Dalek is having a conversation with another Dalek, it's not really a problem anyway. Between Goss' writing and Nicholas Briggs' superb portrayals, these Daleks are imbued with very different characters and very different voices. It's perhaps the most 'human' the Daleks have ever seemed; at a few points you might even feel sorry for a Dalek, which isn't a normal state of affairs.

The plot has plenty of twists and turns, and perhaps a couple of viewings would help to follow it all. Admittedly, this problem might be partly due to anticipating more explanations; don't expect to find out who or what the mysterious Entity is, because *Daleks!* is part of the bigger whole that is *Time Lord Victorious*. But mainly it's because you might end up missing things by cheering a lot. This was very clearly made by *Doctor Who* fans for *Doctor Who* fans. That sense of fannish love comes through so strongly thanks to all the tiny touches that have been put in to make us smile.

The plot has plenty of twists and turns, and perhaps a couple of viewings would help to follow it all.

It's not just the multi-coloured Mechanoids [sic], reminiscent of the ultra-rare 1960s Cherilea toys that we gaze at covetously in merchandise guides. There's also the golden-domed Dalek Emperor, the Daleks shooting here and there on hoverbouts... all sorts of things that have jumped straight from the pages of the 1960s Dalek books or *TV Century 21* comic. There are also nods to television stories such as 1973's *Planet of the Daleks*, and glorious lines such as: "Behold, the power of the Daleks!" Then there are the episode titles. One of them is directly borrowed from a television story, while others are so exactly like original Dalek titles you might assume they also came from the mind of Terry Nation or his fellow Dalek writer David Whitaker. In fact, the only disappointment of the whole thing is that the Sentinel of the Fifth Galaxy is a WALL-E-alike voiced by Joe Sugg, instead of resembling Zephon, Master of the Fifth Galaxy, the seaweed-like delegate from *The Daleks' Master Plan* (1965-66).



That mid-60s era has cropped up a lot in this review. Even those of us who didn't experience it at first hand may feel nostalgia for the time of Dalekmania, when the Daleks inhabited a whole universe of their own in which they were created by a scientist called Yarvelling, couldn't see the colour red, were violently offended by the letter J, and were battled by SSS agent Sara Kingdom, who had the strength of ten men. Watching the *Daleks!* miniseries a thought that kept occurring to me was how much it would have blown the minds of Dalek-loving children back then. It would have been the most exciting thing ever. Children today, though used to more sophisticated animation, will find it just as thrilling.

So don't worry about the CGI. The excitement's where it's at, and *Daleks!* has that in spades. **DWM**

Opposite page above and inset: The Daleks gather their forces.

Opposite page below: The scheming Strategist and R-41, the Sentinel of the Fifth Galaxy, inspect the Dalek army.

Top left: A Dalek saucer engages in battle.

Top right: The Dalek Strategist negotiates with the Mechanoids [sic].

Above inset: Mechanoids open fire on the Daleks.

Far left: The Dalek city on Skaro.

Left: The Mechanoid Queen and the Dalek Emperor form an uneasy alliance.

Audio Frequencies

GEOFFREY BEEVERS • MARK GATISS • MICHELLE GOMEZ • DEREK JACOBI
ALEX MACQUEEN • MILO PARKER • ERIC ROBERTS • JOHN SIMM
FROM THE WORLDS OF
BBC DOCTOR WHO
MASTERFUL

Reviewed this issue

Masterful
Featuring the Master and Jo Grant
RRP (standard edition) £24.99 (CD), £19.99 (download); (limited edition) £44.99 (CD), £39.99 (download)

Available from bigfinish.com

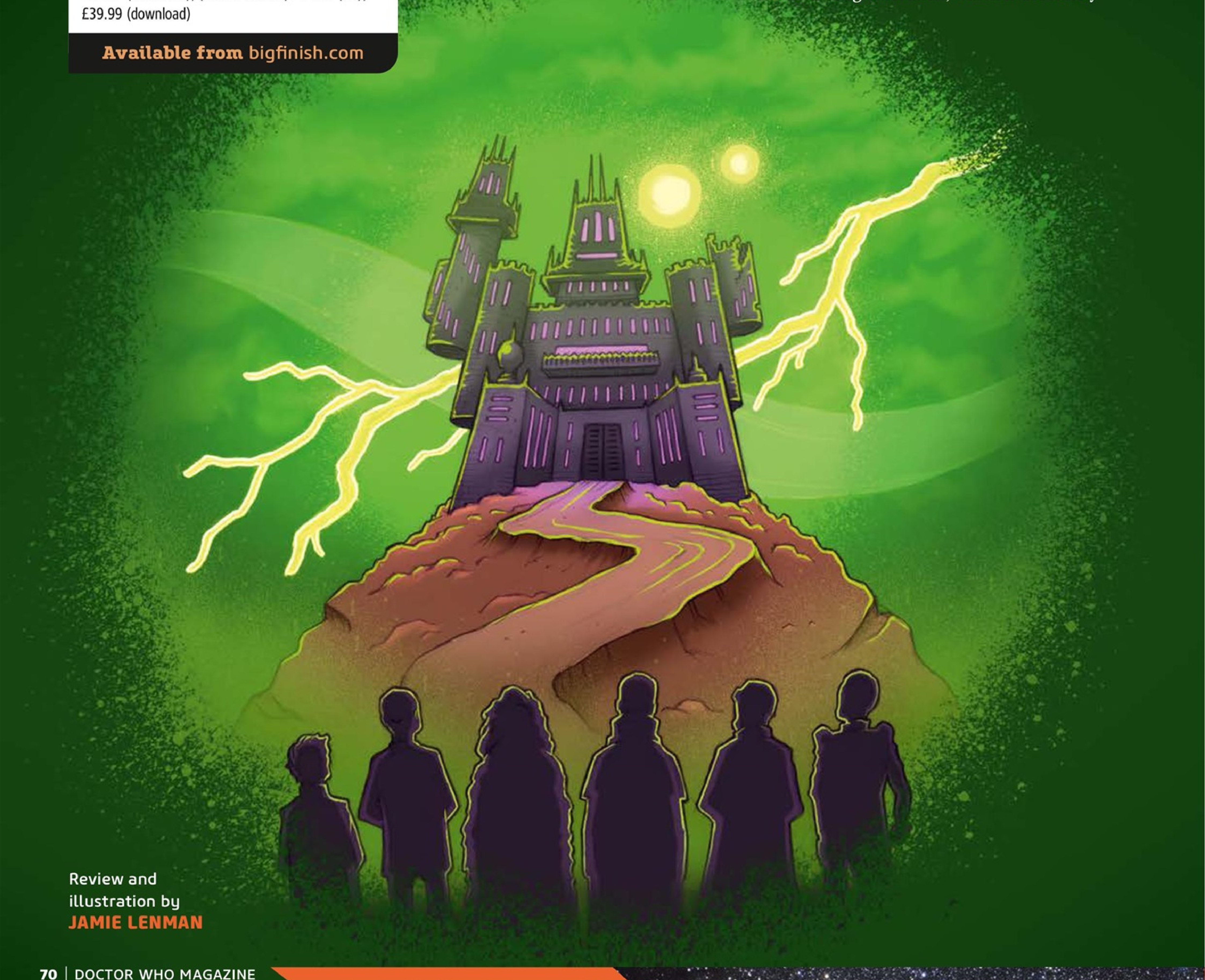
Honestly, how many other blockbuster franchises can you think of where the main baddie gets an anniversary episode all to themselves? Did Harry Potter's Voldemort ever stalk his own spin-off novel? Did James Bond's Blofeld ever turn up on a set of postage stamps? No. One can readily imagine the Master sitting through 2013's 50-year Special *The Day of the Doctor* with gritted teeth, furious at not having been invited to the party.

Here we are then, half a century after the renegade's first on-screen appearance, with *Masterful* – a whopping three-hour epic from wish-granters extraordinaire Big Finish. That's more than *double* the runtime of *The Day of the Doctor*, a fact that would no doubt bring a sneering smile to many a goateed face.

Crammed with more Masters than you can shake a laser screwdriver at, *Masterful* manages to be at once a rollicking adventure *and* a thoughtful character piece, carefully dissecting the character's moods and motives via a series of villainous vignettes. Before all that, though, there's the obligatory family dinner to get through, as various incarnations arrive one by one at a gloomy castle on a desolate planet, summoned by a mystery agent in scenes strongly reminiscent of Agatha Christie's classic *And Then There Were None*. A crumbling black palace atop a daunting, jagged mountain is exactly the sort of retirement pile we always knew the Master would choose, and it sets the tone perfectly for the audacious events to follow.

Right off the bat, Glen McCready's butler is so smarmy and sarcastic that he could well be a hitherto unknown version of the titular tyrant. The listener is already on their toes, second-guessing every moment, coiled like a spring in anticipation of the next nasty surprise.

Once everyone is assembled in the great hall, writer James Goss wastes no time in delivering precisely what we want from such a conglomeration, which is absolutely



Review and illustration by **JAMIE LENMAN** truckloads of banter. Banter by the sackful. Banter on tap, if you will. If you thought Pertwee and Troughton or even Tennant and Davison had cornered the market in cross-regenerational sniping, you ain't heard nothing yet. Savage slap-downs and bawdy bon-mots fly across the echoing room like paper planes tipped with razor blades, between seven whole Masters and a Missy to boot. The whole thing is such uproarious fun it manages to sustain almost a full half-hour without getting even slightly boring.

And yet, under all the cheap shots and badinage, Goss is asking some very important questions about our main miscreant. When exactly did they cross the line from troubled youth to malicious murderer? Do they get gradually madder with age, or is Missy simply "the only one who stopped pretending to be sane", as she so bluntly puts it? It does feel like Michelle Gomez is on a mission to hammer this particular point well and truly home, delivering a performance so over the top it can barely even *see* the top any more, but this all serves to neatly highlight the differences between each individual before they're ultimately separated.

Scattered through time, our Masters are divided into pairs, sometimes behaving in a deceptively Doctor-ish manner in order to outfox one another, and even scoring a companion or two of their own along the way. Zaqi Ismail makes a particular impression as the likeable Sardo, a resident aboard an embattled refugee ship, bouncing off Alex Macqueen's sumptuously spiky Time Lord with an endearing innocence.

Also treading the hissing corridors is Milo Parker as possibly the youngest version of the Master we've had the displeasure of encountering – perhaps the same child we saw glaring into Untempered Schism in 2007's *The Sound of Drums*, it's not entirely clear. What *is* clear is that the actor (and Goss) have successfully managed to create an entirely new character for us to enjoy – a glimpse at a damaged young man we almost recognise, driven by dreams of power but not yet prepared to vaporise someone purely for a better view of the scenery. Parker's delivery is careful, considered and rooted in reality whilst allowing occasional glimpses of future evil to creep stealthily through. This is a riveting turn and a tremendous debut.

As edifying as it may be to illustrate the yawning gap between an overweaning boy and the monster he will eventually become, pairing up successive incarnations can bring a lovely kind of sibling rivalry into play, as previously demonstrated by John Simm's electric interaction with his immediate successor in 2017's *The Doctor Falls*. It's great, therefore, to hear him pitted against Derek Jacobi's War Master, especially since they've both now grown the requisite beards – as is only proper.

> **Under all the cheap shots and badinage, James Goss is asking some important questions about our main miscreant.**

If Parker and Macqueen found themselves in a situation ripe for exploitation, the former Prime Minister and "Gandalf's husband" wind up deep in the mess they've already made out of one of their many subjugated dominions. It becomes clear that *Masterful* is part parable, showing us that they're doomed to repeat their mistakes. These segments offer some of the most visceral scenes of the whole enterprise – in particular, the huge entity forming itself out of human bones with all the accompanying rattles and clanks is a fantastically grotesque image that will prove hard to forget.

Away from the hustle and bustle, Geoffrey Beevers retreads key elements of Big Finish's own seminal *Master* audio from 2003, finding love and even a sort of peace in a self-engineered bubble of tranquillity on a far-flung planet. After a malevolent display at the big reunion, Beevers strips away all but the faintest flecks of malignance from his portrayal, leaving us with an almost grandfatherly figure who cultivates a touchingly believable relationship with Abigail McKern's big-hearted Kitty. Into this Eden slithers Eric Roberts as the self-proclaimed "serpent", like an old gangster come to ruin his former partner's retirement. Roberts freezes us to the spot with his every icy utterance, hypnotising us with snake eyes we can't even see. The tension between the reformed criminal and the ghost of his ugly past is almost unbearable. As Roberts toys with his former self, he shows us just how frightening the Master can be at his coldest and cruellest. This is a truly chilling display, and easily the highpoint of the proceedings.

The only potential casualty of this splintered approach is Mark Gatiss' silky take on our antihero, a version pulled from another universe for 2003's *Sympathy for the Devil* and glimpsed only in sporadic cameos ever since. Gatiss' charming, louche interpretation of the character undoubtedly deserves more air-time and while it's true that this celebration would have felt slightly hollow without him, he's rather confined to an ancillary plot bubble that has seemingly few repercussions for the ongoing story. Joining him in his script-eddy is Jon Culshaw's Kamelion, breathing some much needed-life life into a character that was essentially an ill-conceived publicity stunt from the 1980s. The shape-shifter's inclusion in this melee (as well as being a welcome nod to the Master's storied past) cannily allows us to spend a few brief moments →

Top: The Master (John Simm) in *Last of the Time Lords* (2007).

Above inset: Milo Parker plays the young Master.

Left: Jon Culshaw and Katy Manning.

→ with Culshaw's fine approximation of Anthony Ainley's chuckling blackguard, and even to grab a precious minute or two with his wonderful Third Doctor, shining a much-needed ray of light into an otherwise fairly bleak atmosphere.

Back in the fray, and without a Master to buddy up with, Michelle Gomez's jaded misanthrope is treated to the company of the irrepressible Jo Grant – still played with every ounce of eager effervescence by the one and only Katy Manning. In the absence of the great Roger Delgado or even Jon Culshaw's excellent impersonation, Jo serves to highlight the sharp contrast between the original mischief-maker and his distant evolution, pulling rather fewer punches along the way than maybe the Nehru-suited ne'er-do-well might have done. As opposed to the subtler life-lessons gleaned from the trials of the other Masters, things get fairly blunt between Missy and Miss Grant, with Jo offering the sort of devastating psychological observations that would make Sigmund Freud reconsider his life choices, and all with a wink and a floppy-fringed smile. Frustratingly, these volleys don't seem to make so much as a dent in Missy's demented veneer – but as before, this is rather the point.

Left: Missy (Michelle Gomez) in *Death in Heaven* (2014).

Below inset: Narrator Steven Pacey.

Below right: Romana (Lalla Ward) and Biroc (David Weston) in *Warriors' Gate* (1980).

> **Michelle Gomez's jaded misanthrope is treated to the company of the irrepressible Jo Grant.**

The seemingly disconnected plot threads gradually reveal a larger pattern, and the script itself starts to feel like one of the Master's own long-prepared, overly convoluted plans, drawing together like a velvet web. This is typical of Goss' writing – to impose a structure on his scripts that not only accounts for the ebb and flow of incident and insight but one that is also a beautiful shape, artfully reflecting the themes of the piece so the whole becomes a picture within a picture, like a delicately carved puzzle ball enclosing a smaller version of its own self.

Alas, this is also where the glitch in the code lies. As the Masters squabble amongst themselves like unruly children, it's hard to pinpoint exactly who is dancing to whose tune. The balance of power shifts with every fresh scenario until the listener's head is positively spinning. One grand manipulator is revealed to have been merely a puppet on someone else's string, until the puppet master is dethroned by yet another lurking schemer, and so on and so on. Each incarnation betrays the other in an exhausting cycle of chaos and madness without gaining any ground, which is, of course, the perfect portrait of its subject matter. And there is the unhinged genius of the thing, because the Master is an unhinged genius, and this story *is* the Master.

They will always fall just short of greatness because of their outrageous ambition, their penchant for dramatics and their lack of focus, and *Masterful* is the same. As the Masters find themselves back at square one for the glorious finale, so do we – exhilarated, titillated, but without really having *got* anywhere. As a narrative it's short a few screws, but as a tribute to the Doctor's best enemy that's precisely what makes it so perfect, and this reviewer wouldn't have it any other way. After all – a flawed masterpiece is still a masterpiece. **DWM**

Audiobook

Beyond the Doctor: The Kairos Ring

Featuring Romana
Written by Stephen Gallagher
Read by Steven Pacey
RRP £10.99 (CD) £7.99 (digital)

Available from BBC Audio

The Kairos Ring kicks off this new *Beyond the Doctor* range of Audio Originals, stories that explore what companions did after they left the TARDIS. The fate of Romana following the end of *Warriors' Gate* (1981) is explored by that serial's writer, Stephen Gallagher, who takes the resourceful Time Lord into unexpected territory.

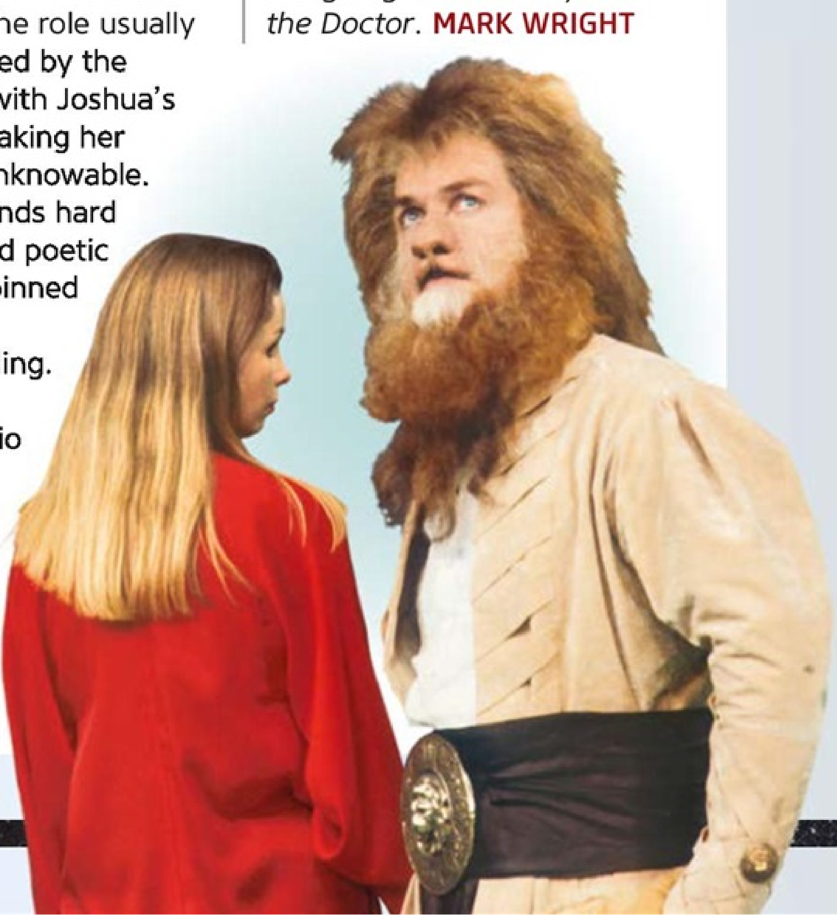
BBC
DOCTOR WHO
THE KAIROS RING
STEPHEN GALLAGHER
BEYOND THE DOCTOR
READ BY STEVEN PACEY

The Kairos Ring is not, as teased at the end of *Warriors' Gate*, a tale of Romana and the Tharil Biroc fighting privateers in E-Space; it's more nuanced than that. Time has moved on, with Romana and the Tharil Laszlo existing on the edges of E-Space, navigating the time winds to battle a more dangerous enemy – the Slaugh. The Gateway used by the Tharils has been corrupted by an undead army. This horde uses the fabled Kairos Ring to slice dimensional portals in the fabric of space, bringing them to the battlefields of the American Civil War.

This is not strictly Romana's story, it's the story of Joshua, a young American soldier who is unwittingly pulled through a portal and gains control of the ring. He's our POV character, joining Romana and Laszlo's fight from a base beneath the British Library. Some may have expected *The Kairos Ring* to be told through Romana's eyes, but here she takes on the role usually adopted by the Doctor, with Joshua's observations making her removed and unknowable.

The story blends hard sci-fi, horror and poetic themes, underpinned by a pleasingly melancholy ending. Steven Pacey, now a BBC Audio regular for *Doctor Who* titles, brings his richly considered style to the narration. He has a talent for handling detailed prose, adding a detachment that is note perfect for the environment created by Gallagher. Sound design and musical cues match the sombre tone of the piece.

The Kairos Ring might not be the Romana story you were expecting, but it's well written and well told, providing an intriguing start for *Beyond the Doctor*. **MARK WRIGHT**



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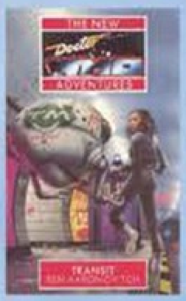

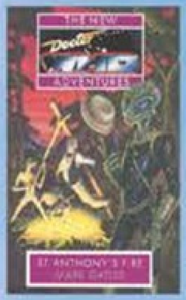

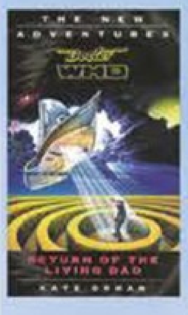

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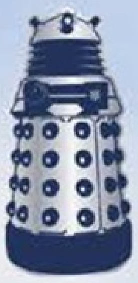

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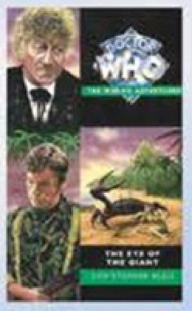

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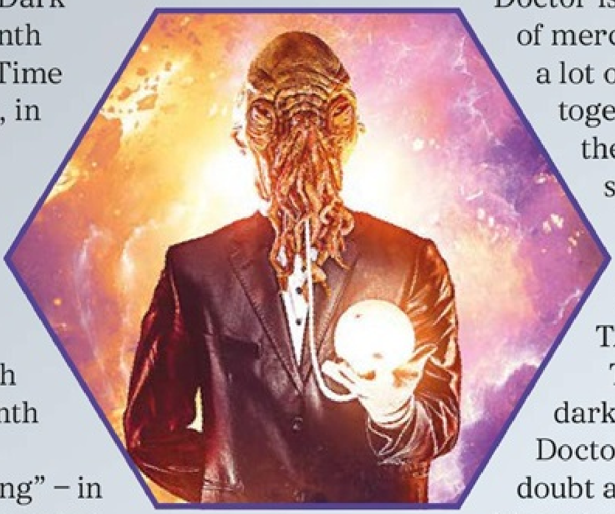
All Flesh is Grass

Book

Featuring the Eighth, Ninth and Tenth Doctors
Written by Una McCormack
BBC Books RRP £9.99

BBC
DOCTOR WHO
TIME LORD
VICTORIOUS
ALL FLESH IS GRASS
UNA McCORMACK

All Flesh is Grass, the latest instalment of the multi-platform series *Time Lord Victorious*, follows directly on from Steve Cole's novel *The Knight, the Fool and the Dead*. The story takes place during the Dark Times and finds the Tenth Doctor, clothed in full Time Lord ceremonial robes, in charge of a battleship. He's at the peak of his vainglorious phase, determined not only to change history, but to commit a drastic, inherently un-Doctorish act. The Eighth and Ninth Doctors appear – one "desolate", one "pleading" – in an attempt to change his mind. But the Tenth Doctor ignores his former selves, as well as his own inner voice, and destroys a planet.



It's a shocking opening to the narrative, but one that's easy to associate with the 'Time Lord Victorious' Doctor of 2009's *The Waters of Mars*: a man prepared to go to morally unsound extremes to change history, a man who feels that his judgment is unimpeachable. The subject of his brutal retribution is the Kotturah, a race who judge other life forms and bring death where they see fit, a set-up that draws uncomfortable parallels. With the Tenth Doctor and the aliens seeing themselves as accountable to no one, it's up to the Eighth and Ninth Doctors to persuade their later incarnation to do the right thing, to climb off the pedestal he's put himself on and divest himself of the toxic Time Lord Victorious identity.

Writer Una McCormack reminds us that the Eighth Doctor is the only one who doesn't carry the terrible weight of the Time War and Gallifrey's destruction on his shoulders. His attitude is far brighter than that of the Ninth Doctor, who's still scarred from the battle. The latter has teamed up with some vampires, while the former has entered into an uneasy alliance with the Daleks. All the while, the Tenth Doctor is piloting a warship full of mercenaries. There are a lot of plotlines to tie together, as well as the several different spacecraft and planets in the Tenth Doctor's firing line, so it's easy to lose track of which TARDIS is where.

The adventure has a dark narrative; the Tenth Doctor is plagued with self-doubt and struggles to justify his actions. This contemplative tone subverts expectations of a light-hearted multi-Doctor adventure, one in which the different incarnations irritably collaborate, exploiting their different characteristics. The three Doctors don't spend that much time together, which feels like a slightly missed opportunity. They have some telepathic conversations where the previous two try to convince the Tenth not to act rashly, but otherwise they're on their own. The Eighth and Ninth Doctors occasionally team up, with the Tenth mostly spending his time with Brian the Ood. Brian has crossed over from other *Time Lord Victorious* stories; in this one, he's on the Tenth Doctor's side, occasionally acting as his conscience, occasionally behaving like the trained assassin that he is. Brian's deadpan quips and insistence on calling his communication sphere 'Mr Ball', however, make him the standout character in the story.

> It's up to the Eighth and Ninth Doctors to persuade their later incarnation to do the right thing.

This novel will be most enjoyed by people who are following the whole of the *Time Lord Victorious* arc. There are references to the previous adventures that may be a little confusing if you're not following the whole series, meaning the book doesn't quite stand up on its own. *All Flesh is Grass* doesn't have the comical, high-spirited qualities usually associated with multiple Doctor stories, but it makes up for that with huge action sequences and an engaging, well-paced narrative. **ALEX ROMEO**

Above inset: Brian, the Ood assassin. Art by Lee Binding.

Right: Paul McGann as the Eighth Doctor in *The Night of the Doctor* (2013), and Christopher Eccleston as the Ninth Doctor in a publicity shot for Series 1 (2005).

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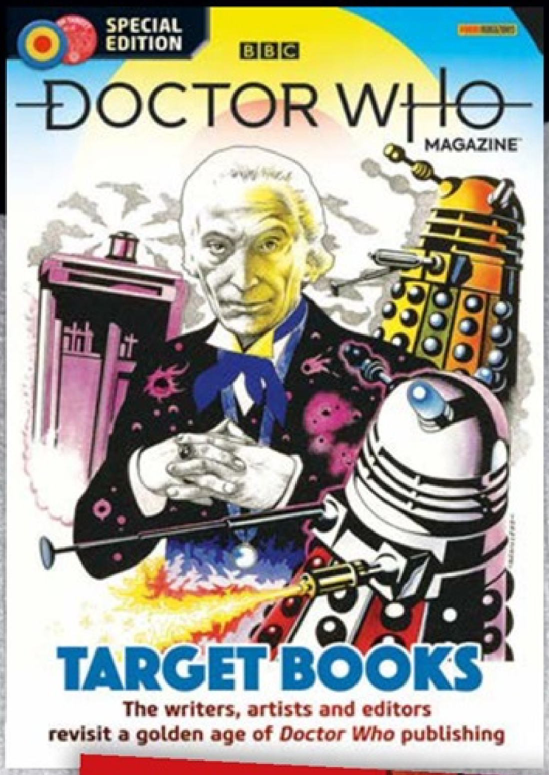
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Competitions

Your chance to bag the latest *Who* goodies!

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The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

DOCTOR WHO: THE COLLECTION – SEASON 8 BLU-RAY

Jon Pertwee's second season as the Doctor, featuring the debut of Katy Manning as Jo Grant and Roger Delgado as the Master, is due for release on Blu-ray.

The new box set includes all five adventures from 1971: *Terror of the Autons*, *The Mind of Evil*, *The Claws of Axos*, *Colony in Space* and *The Dæmons*. Alongside newly remastered episodes, the set also contains extensive and exclusive special features, including new instalments of *Behind the Sofa*; *In Conversation* with Katy Manning; new documentaries including *Devil's Weekend*, *The Direct Route* and *Terrance and Me*; unseen studio footage; rare archive treats; convention footage; HD photo galleries and much more.

Doctor Who: The Collection – Season 8 is scheduled for release on 22 February, RRP £61.27. We have **FIVE** box sets to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an alien menace that featured in Season 8.

DOCTOR WHO
THE COLLECTION SEASON 8

Do you know your Jo Patterson from your Patterson Joseph?

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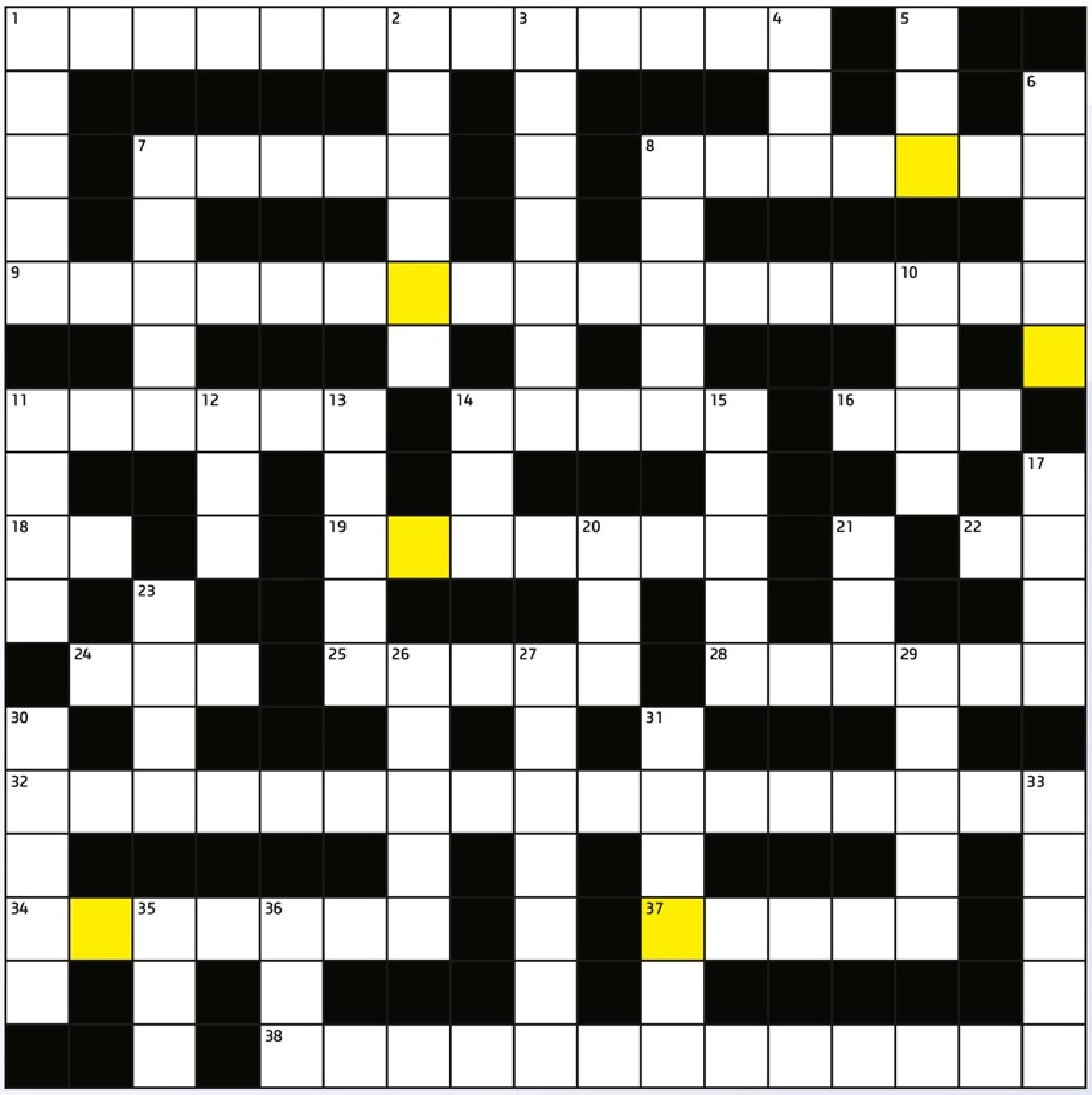


ACROSS

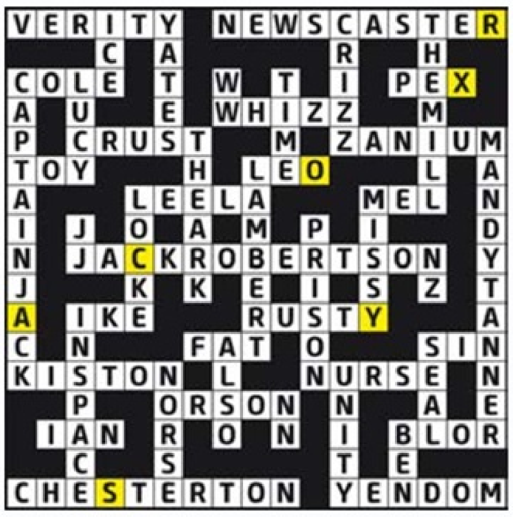
1 Parasite that preys on negative impulses (6,7)
7 He was a victim of the Dryads (5)
8 Ruler of Chloris (7)
9 (and 32 Across) Bedtime story that the Doctor started to tell herself in prison (5,6,3,3,12,5)
11 Thal leader (6)
14 NASA security officer who discovered the Doctor tampering with Apollo 11 (5)
16 Company that wanted to evict the colonists from Uxarieus (1,1,1)
18 Production code of *The Savages* (1,1)
19 Monster from the planet Eden (7)
22 Married to Professor Jones (2)
24 Hat worn by the Eleventh Doctor (3)
25 One of the Fosters on Traken (5)
28 The Doctor called her Fred (6)
32 See 9 Across
34 _____ Technologies – company acquired by Jack Robertson (7)
37 Information points in the Library (5)
38 He played Timanov (5,8)
33 Sentence served by the Third Doctor (5)
35 Production code of story featuring 29 Down (1,1,1)
36 Margaret Blaine had one on her forehead (3)

DOWN

1 (and 7 Down) Associate of Edward Waterfield (5,5)
2 Terry _____ – played Davros (6)
3 Stike was planning an attack on the Madillon _____ (7)
4 Zellin's finger ended up in Tibo's __ (3)
5 Computer on the *Orient Express* (3)
6 Stewardess on the *Hyperion III* (5)
7 See 1 Down
8 Ryan Sinclair's dad (5)
10 *The ___ of the Doctor* (4)
11 Dæmon encountered by 22 Across (4)
12 Rupert Pink's toy soldier (3)
13 Parasitic race that attacked Skonnos (5)
14 Larvae __ – creature deployed by the Animus (3)
15 He was shot by Councillor Hedin (5)
17 Rago's deputy (4)
20 What the Doctor said to Lorna Bucket (3)
21 Stable boy at Kewper's Inn (3)
23 Married to King Yrcanos (4)
26 Symbol displayed on the robots used as an interface with the Vardies (5)
27 Daughter of Einarr (7)
29 Parasitic aliens in humanoid form (5)
30 ___ *Parts* – audio drama that partly inspired *Rise of the Cybermen* (5)
31 ___ Five told the Doctor about the Solitract as a bedtime story (6)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: SYCORAX

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REVOLUTION OF THE DALEKS BLU-RAY

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DOCTOR WHO
REVOLUTION OF THE DALEKS
TBC

The 2021 New Year's Day Special *Revolution of the Daleks* is available now on Blu-ray.

The Doctor is locked away in a high-security alien prison. Isolated, alone, with no hope of escape. Meanwhile, her best friends, Yaz, Ryan and Graham, are far away on Earth and having to carry on with their lives without her. However, they soon discover a disturbing plan. A plan that involves a Dalek. How can you fight a Dalek without the Doctor? Even with Captain Jack's help, the gang are set to face one of their biggest and most frightening challenges yet...

Revolution of the Daleks stars Jodie Whittaker, Bradley Walsh, Tosin Cole, Mandip Gill, John Barrowman, Chris Noth, Harriet Walter and Nathan Stewart-Jarrett. The new release includes four exclusive art cards and bonus features. It's available now, priced £12.99 on Blu-ray and £9.99 on DVD. Thanks to BBC Studios we've got **FIVE** copies of the Blu-ray to give away. To have a go at winning one, answer the following question correctly:

What was the name of the *Doctor Who* spin-off series starring John Barrowman as Captain Jack?
A *Torchwood* **B** *Torchlight* **C** *Touchwood*

THE SAVAGES AUDIOBOOK

Pamela Salem reads Ian Stuart Black's novelisation of his 1966 story *The Savages*, an adventure featuring the First Doctor, Steven and Dodo.

Landing on a distant planet, the Doctor confidently announces to his companions that the TARDIS has brought them to an age of great advancement, peace and prosperity. The Doctor's calculations seem to be confirmed when the travellers are greeted by Jano and the Elders, who take them on a tour of their city – a haven of beauty, harmony and friendship, set in a wilderness inhabited by tribes of savages. But the security of the city is founded on a deadly and appalling secret.

BBC
DOCTOR WHO
THE SAVAGES
IAN STUART BLACK
READ BY PETER PURVES

Soon the Doctor and his friends discover that it's not only outside the city walls that savages dwell...

The Savages is available now, RRP £20 on CD and £9 as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away. If you'd like the opportunity to win one, answer the following question correctly:

What was the name of the actor who played Jano in *The Savages*?
A Frederick Treves **B** Frederick Jaeger **C** Frederic March

THE BLAZING HOUR AUDIOBOOK

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
STARRING PETER DAVISON AND MARK STRICKSON
THE BLAZING HOUR
BY JAMES KETTLE
FEATURING SAKIE AYOLA

This full-cast audio drama from Big Finish stars Peter Davison as the Fifth Doctor and Mark Strickson as Turlough.

The TARDIS brings the Doctor and Turlough to a high-tech scientific installation on the planet Testament in the distant future. The human race have become intergalactic buccaneers, thanks to their ability to generate vast amounts of power for long-distance travel. Testament is the source of that power – and the Doctor has never quite understood how it works.

But experiments are underway on Testament – experiments with potentially explosive and devastating consequences. Even the Doctor may be too late to stop it. With politicians and bureaucrats in the way, the race is on to save as many lives as possible.

The Blazing Hour, written by James Kettle, is available this month from *bigfinish.com* priced £14.99 on CD and £12.99 to download. We've got **FIVE** copies of the CD to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance:

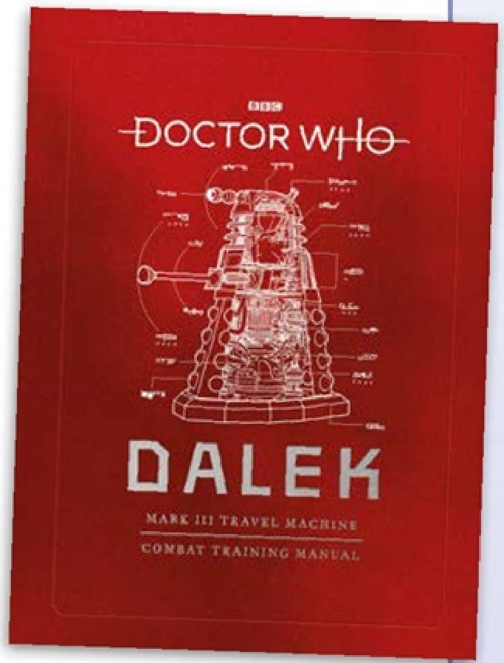
Who taught maths in the school that Turlough attended in the 1983 TV story *Mawdryn Undead*?
A Sergeant Benton **B** Brigadier Lethbridge-Stewart **C** Corporal Bell

DALEK COMBAT TRAINING MANUAL BOOK

The *Dalek Combat Training Manual* will be published by BBC Books this month.

The manual collates intelligence gathered by Time Lords over centuries of raging wars through time and space. It furnishes the user with an in-depth guide to the Daleks' construction, their strategies and how they are to be ultimately defeated. Discover full schematics of Dalek spacecraft, insights into the Dalek factions, a history of the Time War, detailed analysis of their creator Davros, and more.

The *Dalek Combat Training Manual*, written by Mike Tucker, Gavin Rymill and Richard Atkinson, is available from 18 February, RRP £16.99. We've got **FIVE** copies to give away. For a chance of winning one, all you have to do is answer the following question correctly:



In *Revolution of the Daleks* what was the name of the unscrupulous businessman who tried to use the Daleks for his own ends?
A Jim Robinson **B** Jack Robertson **C** John Nettleton

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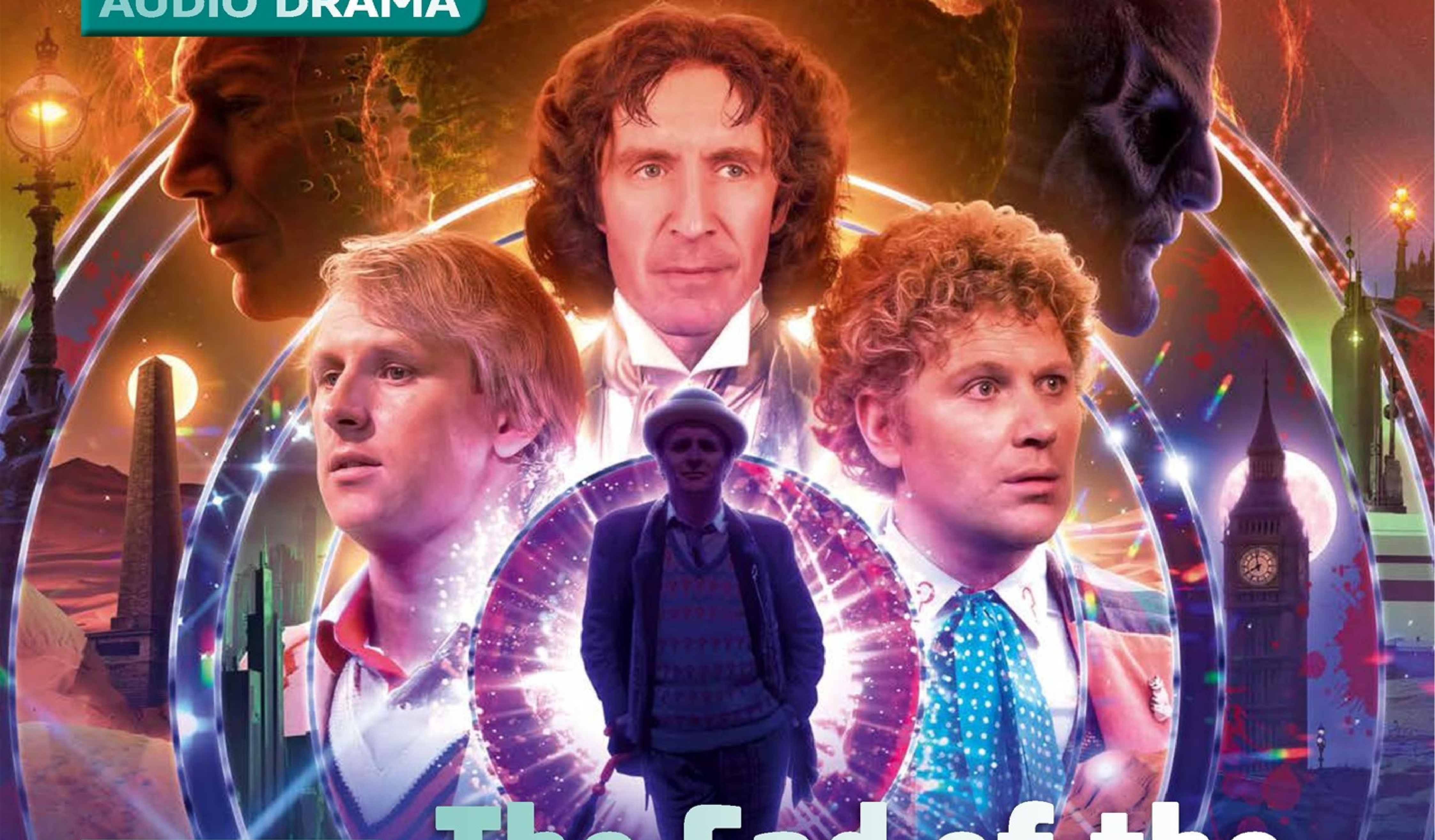
Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



The End of the Beginning

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Written by **Robert Valentine**

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Flight of the Blackstar
Night Gallery
The Lost Moon

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Vakrass **Kevin McNally**
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Calypso Jonze **Robyn Holdaway**
El Zeddo/Freebooters **Glen McCready**
Charley Pollard **India Fisher**
Highgate **Tim Faulkner**
Dwayne Pherber **Kieran Bew**
Gostak **David Schofield**

In March, Big Finish's first and longest-running line of *Doctor Who* audio dramas comes to an end. Officially titled *The Monthly Adventures*, but usually referred to simply as 'the main range', it's the series of four-part stories that began in July 1999 with *The Sirens of Time*.

"The first thing that hits you is the pressure and expectation," says Robert Valentine, who was commissioned to write the grand finale. "The first Big Finish I heard, back in 1999, was *The Sirens of Time* on a portable CD player in my student flat. So it's a huge responsibility – but the first thing you've got to do is sling out any sense of it being a responsibility, and just get on with writing the most fun story you possibly can."

The result is *The End of the Beginning*. It's a multi-Doctor story featuring all four main-range Doctors: the Fifth, Sixth and Seventh (who have appeared throughout the run) and the Eighth (who joined them from 2001 to 2011). The brief was for Rob to mirror *The Sirens of Time* by showcasing a single Doctor in each of the first three episodes, before bringing them together in the fourth.

"Having that structure in place already, that's a few decisions taken away from you," he says. "I knew what the shape of the story had to be; I just had to come up with the events. I wanted something that would threaten the universe and cause the Doctors to join forces. Then my job was to come up with three independent mini-adventures that would be nested within that master-story.

“The main antagonist for most of the story is a character called Vakrass, who is the last of the Death Lords,” explains Rob. “The idea of that character had been in my head for years, and I didn’t know where I could possibly use him. But he was the perfect character, with the perfect secret reveal, to use in a *Doctor Who* story. He was deposed, humiliated and left for dead by his own people, and then spent centuries floating in deep space, contemplating his place and the nature of the universe. He decides to declare war on the universe, and that’s the beginning of our story.”

The first episode is *Death and the Desert*, which features the Fifth Doctor and Turlough. The Sixth Doctor and Constance Clarke are reunited with their bounty-hunter friend Calypso Jonze in *Flight of the Blackstar*. And in *Night Gallery*, the focus shifts to the Eighth Doctor and Charley Pollard.

PETER DAVISON, COLIN BAKER & SYLVESTER MCCOY IN
DOCTOR WHO
THE SIRENS OF TIME
BIG

“Part of it is ‘What different types of stories can you tell?’, and the contrast between those nested stories is key,” says Rob. “I feel that the Fifth Doctor is eminently suitable for Edwardian stuff, the Sixth Doctor works best in very science-fiction situations, and I wanted to do a horror for the Eighth Doctor. So for the Fifth Doctor, I chose to go with a pseudo-historical set in Ottoman Mesopotamia in the Edwardian era. For the Sixth Doctor, I went with a space-opera-type story set in the 51st century, with lots of spaceships and lasers. And for the Eighth Doctor, I wanted to set it in 1999 on the day that *The Sirens of Time* came out and to involve the Highgate Vampire in some way.”

> **“To echo *The Sirens of Time*, I wanted to have a Time Lord vibe to it.”** ROBERT VALENTINE

The final episode is *The Lost Moon*, which brings back all three of the preceding Doctors, adds a cameo role for the Seventh, and has another reminder of the story that started it all. “To echo *The Sirens of Time*, I wanted to have a Time Lord vibe to it, without it being a story set in the Panopticon or anything like that,” says Rob.

Although the characters that appear in *The End of the Beginning* aren’t going anywhere (the Eighth Doctor already has his own range, and the others will get the same treatment from 2022), *The Lost Moon* should still feel like a conclusion to 22 incredible years of adventures in time and space.

“It was incumbent upon me to make the story feel like the characters taking a bit of a bow to the audience at the end of the main range,” says Rob. “It struck me that the best way to end it is to have a sense of conclusion to it, but then you allow the characters to metaphorically ride off into their individual sunsets, knowing that the adventures will continue...”

BEYOND THE END

“Not everything can stay the same forever,” says Big Finish senior producer David Richardson. “*Doctor Who* never stays the same, even on television! It’s been 25-minute episodes, it’s been 50-minute episodes, it’s been a TV movie, it’s been Specials. It’s been there, it’s gone away, it’s come back. The very nature of *Doctor Who* is change, and that’s what makes it so brilliant.”

In 2022, change comes to Big Finish: different ranges for different Doctors, and three-disc box sets as standard. “The exciting thing with the box sets is we can do many different combinations of stories,” says David. “Within those three-disc sets, we can do three two-parters, two three-parters, a four-parter and a two-parter, or a massive six-part story. It just gives us so much more flexibility. So it’s throwing up new possibilities, and really strong, massive scripts that we can lose ourselves in.

“What you’ll see as we go into 2022,” he adds, “is that there’s a lot of fresh blood coming to the series in terms of producers. Emily Cook, who has co-produced *The End of the Beginning* with me, will be running off and flying with her own ranges at Big Finish. Jac Rayner is going to be producing for us, Emma Haigh is going to be doing the Seventh Doctor, and we’ve got lots of new people joining us. So it’s a very exciting time for me and Nick [Briggs, executive producer and creative director] to see all these new talents coming in and finding their own ways of telling *Doctor Who* on audio.”

Opposite page: Ryan Aplin’s cover art for *The End of the Beginning*

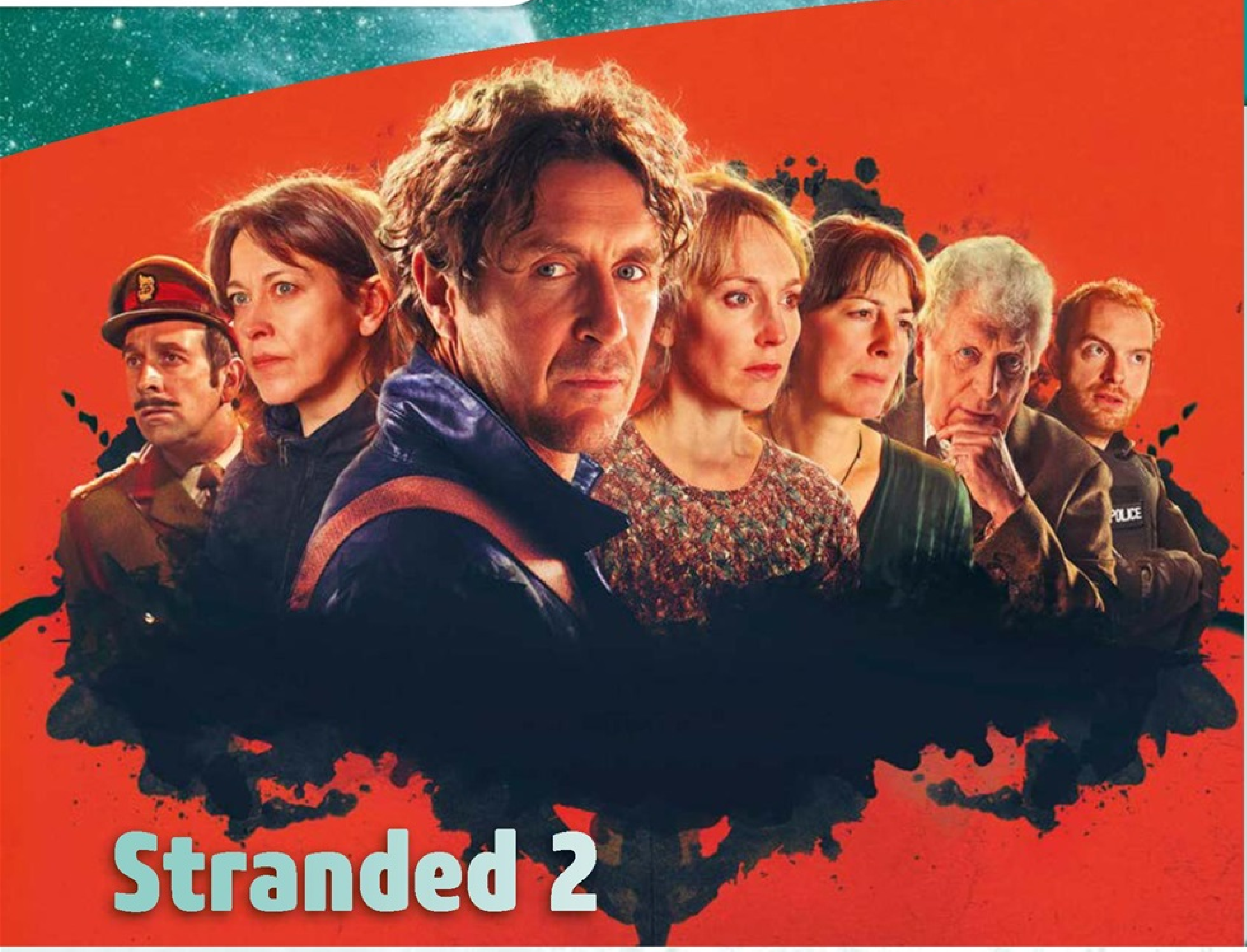
Top left: Peter Davison in his home studio.

Top inset: Emily Cook (above) and Jacqueline Rayner.

Top right: Paul McGann as the Eighth Doctor.

Above left: The first ‘main range’ *Doctor Who* audio, *The Sirens of Time* (1999).

Left: Colin Baker and Sylvester McCoy.



Stranded 2

BIG FINISH
RRP £24.99 (CD),
£19.99 (download)
RELEASED March

Comprises:
Dead Time by **Matt Fitton**
UNIT Dating by **Roy Gill**
Baker Street Irregulars by **Lisa McMullin**
The Long Way Round by **John Dorney**

STARRING

The Doctor	**Paul McGann**
Liv Chenka	**Nicola Walker**
Helen Sinclair	**Hattie Morahan**
Tania Bell	**Rebecca Root**
Aisha Akhtar	**Amina Zia**
Zakia Akhtar	**Avita Jay**
Ron Winters	**David Shaw-Parker**
Tony Clare	**Jeremy Clyde**
Robin Bright-Thompson	**Joel James Davison**
Sergeant Andy Davidson	**Tom Price**
Brigadier Lethbridge-Stewart/Gron	**Jon Culshaw**
Winters	**Oscar Batterham**
Clare	**Ewan Goddard**
Nisha	**Anjli Mohindra**
Adi	**Homer Todiwala**
Pieter	**Stewart Clarke**
Houlbrooke	**Annabelle Dowler**
Gemma	**Venice Van Someren**
The Curator	**Tom Baker**

The Eighth Doctor and his friends, Liv Chenka and Helen Sinclair, are still stuck on present-day Earth. But the second volume of *Stranded* loosens the restrictions of the first: while the TARDIS remains trapped in one place, it can now travel in time. And in each of the four new episodes, different residents of the Doctor's old Baker Street house (now converted into flats) join him on trips to the past or future.

In *Dead Time*, the core trio are joined by Liv's girlfriend Tania, *Torchwood*'s Andy Davidson, and teenager Robin Bright-Thompson. "We take them off to this strange, desolate future, and look at how that change of situation affects each one of them," says writer Matt Fitton. "It was great to take that group, pair them up in different ways, and see how they all bounced off each other – what their relationships were like, what problems they'd address, what secrets they would uncover.

"It's a 'get out of that' situation which tests people to the limit," he adds. "It's the possibility of being stranded again – of being stuck in a dead world with nothing, no resources."

Roy Gill's *UNIT Dating* sends the Doctor and Andy to the 1970s while Liv and Helen remain in the present. "The brief was that the Doctor would go back into the past and connect with UNIT and the Brigadier," explains Roy. "The Doctor is nicking his own research from the past – he's trying to take a shortcut on his homework!

> "It's a 'get out of that' situation which tests people to the limit." MATT FITTON

"Coming up with a structure whereby the past could keep on interacting with the present was the trick of it," he adds. "It's interesting: *Stranded* is quite a character-driven series, but then I ended up writing something pretty heavily plotted."

Both time periods feature Ron Winters and Tony Clare – married residents of the Baker Street house in the present, young UNIT recruits in the past. "They're starting out," says Roy. "It's a new thing for both of them, and it's kind of romantic. It's almost their 'meet cute' moment – except, because it's *Doctor Who*, you've got Ogrons crashing in every five minutes and spoiling whatever mood was building!"

Lisa McMullin's *Baker Street Irregulars* brings Aisha and Zakia Akhtar aboard the TARDIS. "We take them back in time to see where their grandparents met, working for the Special Operations Executive on Baker Street during the Second World War," Lisa explains. "The two of them respond to that world in very different ways. Zakia's really keen to head off on a mission, but Aisha's much more reticent.

"The main thing about this series is that it's domestic," she adds. "So even though they're time-travelling, they're finding out about their family and themselves."

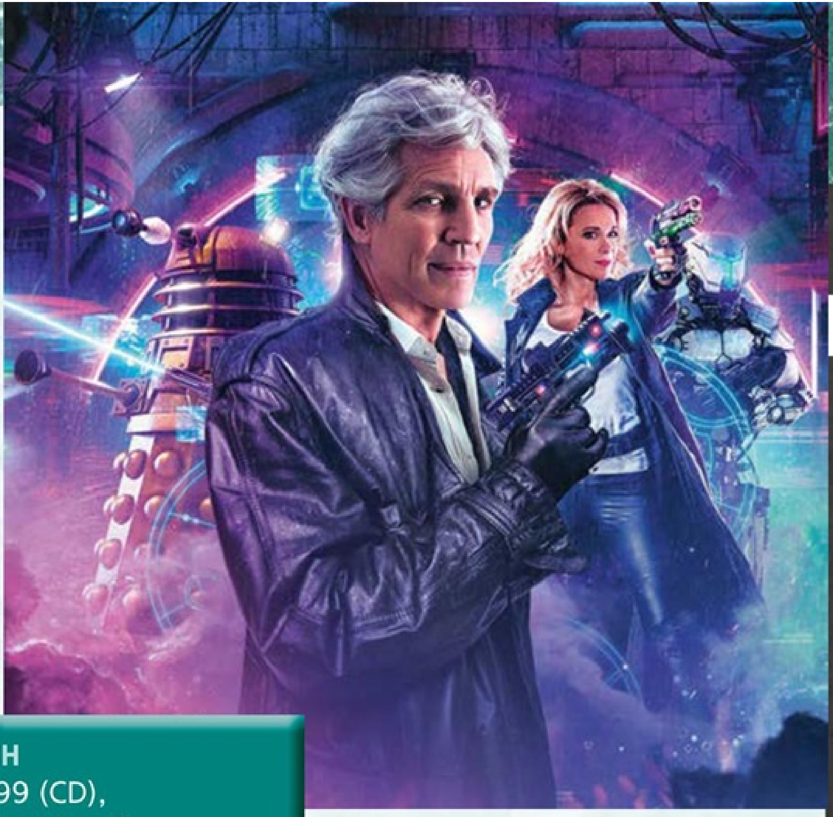
The Doctor, Liv, Helen, Tania and Andy visit the near future in *The Long Way Round*, which is told as a series of duologues. "I was thinking, 'What kind of story would gain from having been recorded in lockdown?', and I started thinking about interrogations," says writer John Dorney. "I wanted the interrogations to have a certain degree of depth, and time taken over them. With something like [the BBC crime drama] *Line of Duty*, a lot of the power is the building tension in the room. If you cut back and forth between different interrogations, you lose that. So I decided it's got to be five interrogations, different people, one by one – and I knew the exact order it had to be in.

"Hopefully it's interesting and unusual," he adds. "I was keen to explore what was happening outside what we see, and how much of a bigger story I could tell just within one room."

Top: Tom Webster's cover art for *Stranded 2*.

Right: Cast members Rebecca Root, Nicola Walker, Hattie Morahan, Avita Jay and Amina Zia.

Master!



Almost 25 years after Eric Roberts played the Master in the *Doctor Who* TV movie (1996), he's got a series of his own.

"When I look back on *Master!*, I realise a lot of it is about world-building," says producer David Richardson. "You feel as though the world we're operating in is a very distinct place. The setting, the characters, the whole tone of it is built up beautifully by the three writers. It's almost Philip K Dick in tone and style."

Master! is the third Big Finish range with an incarnation of the Doctor's nemesis as its lead, following *The War Master* (with Derek Jacobi) and *Missy* (with Michelle Gomez). "The Masters set their own tones," says Matt Fitton, script editor of both *Master!* and *Missy*. "The War Master is the Hannibal Lecter of the Masters, dark and calculating, and so that series goes to some very dark places. Missy is anarchic and chaotic and fun, so her series has a lot of fourth-wall-breaking, lots of quips, and ridiculous action and asides. With *Master!*, I think a lot of the tone comes from the image of Eric Roberts in the leather jacket and the shades. It's almost like the aesthetics of *Escape from New York* or *Blade Runner* – that 1980s, 1990s cyberpunk feel, and the dystopian technology of the future."

The series begins by introducing Dr Lila Kreeg. "The brief I was given was: 'There's a brilliant scientist called Lila Kreeg who's doing time experiments, and she brings back the Master.'" So says Robert Valentine, who kicks things off with his script for *Faustian*. "I knew they wanted the tone to be futuristic and a bit cyberpunk, so my touchstones for that were things like *Blade Runner*, *RoboCop* – these dystopian, capitalist futures. And I realised very early on that a brilliant scientist conjuring up the Devil is essentially the Faustus legend.

"From that moment on, I thought, 'OK, this is Lila's story. She's the companion to this Time Lord.' I think that the trick to writing *Doctor Who*, a lot of the time, is that you put the work into the companion because the Doctors take care of themselves. And the same is true of the Master and Lila. This is Lila's story; this is her tragedy. She's an ambitious scientist who wants to get ahead in this very cut-throat world, and she finds a way to do it through her experiments."

There's also a return for Vienna Salvatori, the glamorous assassin played by Chase Masterson in the 2012 audio *The Shadow Heart*. "Vienna has been assigned to find the Master, so we have a wonderful dynamic between those two characters – and also between the two actors," says David. "They both live in Los Angeles, which is where we were recording with Eric, and they fired off each other in the studio.

"The series is one three-hour story, but each episode has its own distinct sub-story within that," David adds. "Each one of the writers finds a different facet to explore. The second story, *Prey* by Robert Whitelock, has our characters on the run through a ruined London. And then ultimately we have a return of the Daleks and a big, epic, final episode."

"The thing I really wanted to pick out was the idea of the Master's petty revenge against the Daleks specifically," says Matt, who concludes the series with *Vengeance*. "They're the ones who put him on trial at the beginning of the TV movie, and that's the reason he ended up in this body. So it's quite nice to have him go up against the Dalek that sent him down..." **DWM**

BIG FINISH
RRP £19.99 (CD),
£16.99 (download)
RELEASED March

Comprises:
Faustian by **Robert Valentine**
Prey by **Robert Whitelock**
Vengeance by **Matt Fitton**

STARRING
The Master **Eric Roberts**
Lila Kreeg/A.R.I.E.L. **Laura Aikman**
Magnus Drake **Alistair Petrie**
Cathrin Travers/Inga **Rachel Atkins**
Eddie Bhole **Glen McCready**
Vienna Salvatori **Chase Masterson**
Artie/King Muggy **Andrew James Spooner**
Sassparilla/Li Zhao **Susan Hingley**
Daleks/Supreme Dalek/Dalek Litigator **Nicholas Briggs**
Harri/Penny Tungate/The Matriarch **Patience Tomlinson**
The Kraw/George **Alexander Bean**

DOLLARS TO FREEDOM

Top: Simon Holub's cover art for *Master!*
Left: Eric Roberts and Chase Masterson.

Upcoming Releases

AUDIOS

MARCH RELEASES

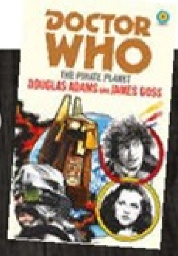
- *The End of the Beginning* [Fifth, Sixth, Seventh and Eighth Doctors] by Robert Valentine Big Finish £14.99 (CD), £12.99 (download)
- *Stranded 2* [Eighth Doctor] by John Dorney, Matt Fitton, Roy Gill, Lisa McMullin Big Finish £24.99 (CD), £19.99 (download)
- *Return of the Cybermen* [Fourth Doctor] written by Gerry Davis, adapted by John Dorney Big Finish £14.99 (CD), £12.99 (download)
- *The Doomsday Contract* [Fourth Doctor] written by John Lloyd, adapted by Nev Fountain Big Finish £14.99 (CD), £12.99 (download)
- *Torchwood: Lease of Life* by Aaron Lamont Big Finish £10.99 (CD), £8.99 (download)
- *Master!* by Matt Fitton, Robert Valentine, Robert Whitelock Big Finish £19.99 (CD), £16.99 (download)

Thursday 11 March

All released by BBC Audio, £20 (CD), £9 (download)

- *Doctor Who: The TV Movie* by Gary Russell
- *Dalek* by Robert Shearman
- *The Crimson Horror* by Mark Gatiss
- *The Witchfinders* by Joy Wilkinson

BOOKS



Thursday 11 March

All published by BBC Books, £7.99

- *The Pirate Planet* by Douglas Adams and James Goss
- *Resurrection of the Daleks* by Eric Saward
- *Revelation of the Daleks* by Eric Saward
- *Doctor Who: The TV Movie* by Gary Russell
- *Dalek* by Robert Shearman
- *The Crimson Horror* by Mark Gatiss
- *The Witchfinders* by Joy Wilkinson

MAGAZINES

Wednesday 24 February

- *Doctor Who: Chronicles – 1965* Panini £9.99

Thursday 4 March

- **DWM** 562 Panini £5.99

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit…

#40: Poul

The Robots of Death
(1977)

CONFIDENTIAL COMMUNICATION FROM COSEC TO AGENT POUL, KALDOR CITY

We require your services for a highly sensitive assignment concerning the important scientist Taren Capel. The company has received a number of threatening communications from Capel, such as this:

"Puny creatures of flesh and blood, This is your final warning. For too long my robot brothers have been treated as slaves. So unless you immediately grant us our freedom I will lead a robot revolution, using my knowledge of robotics to bypass their prime directive and turn them into killers. I intend to start this revolution at some point in the next year on one of your sandminers – but I am not going to tell you which one!

"We are irresistible and our time of bondage will soon be at an end, Taren Capel, important scientist.

"P.S. All human dross must die."

We know from your record that you have experience of sandminer work, so we've arranged for you to take a position on one, serving as Chief Mover.

Please confirm your acceptance.

Company Security.

FROM AGENT POUL TO: COSEC

While I am of course honoured to be offered this assignment there are just a few details I would like to clear up. The first being: Taren Capel. As far as I know, he was brought up by robots, so nobody knows what he looks like. How will I recognise him?

Secondly, it's been nearly 20 years since I last worked on a sandminer and that was an unhappy experience due to a personality clash, so if you could give me some more details about who I will be serving under that would be appreciated.

Poul.

FROM COSEC TO: AGENT POUL

We are unable to give you any more information regarding the appearance of Taren Capel. You will recognise him because he will be the one trying to lead a robot revolution.

Regarding your posting, you will be serving on Storm Mine Four, under Commander Uvanov.

FROM AGENT POUL TO: COSEC

Uvanov? He was the commander on my last mission! He murdered one of his crew rather than lose a promising storm!

FROM COSEC TO: AGENT POUL

Yes, that's why we decided you should be posted on that particular sandminer, because you already have a history with Uvanov and he won't suspect anything.

We would also like to remind you that the death of that crew member was recorded as an accident in all the official reports.

FROM AGENT POUL TO: COSEC

You can't expect me to spend the best part of a year stuck on a sandminer with him! He's a cold-blooded killer! Never mind Taren Capel, he'll probably wipe out half the crew on his own!

FROM COSEC TO: AGENT POUL

Uvanov is also the best pilot we have ever had so we don't want to lose him. Your job is to ensure he doesn't come to any harm.

FROM AGENT POUL TO: COSEC

There's one more thing you should know. The reason why I stopped doing sandminer trips and took a job in Kaldor City is because I have a bit of a thing about being around robots. A sort of… phobia. I'm usually OK if there are plenty of people about, but if I was trapped on a sandminer with a load of robots… well, just the thought of it is nearly enough to set me off. I mean, they're a bit like the walking dead, aren't they?

FROM COSEC TO: AGENT POUL

We appreciate your concern and, as such, will be providing you with an assistant undercover agent to provide logistical support.

FROM AGENT POUL TO: COSEC

Oh, that's good. Who is the agent?

FROM COMPANY SECRETARY TO: AGENT POUL

His name is D84, a Voc-class robot disguised as a Dum.

FROM AGENT POUL TO: COSEC

A robot?!? You're giving me a *robot* as my assistant?!?

FROM COSEC TO: AGENT POUL

We thought it best to minimise the risk to human life.

FROM AGENT POUL TO: COSEC

Sorry, let me just get this straight. You've decided that I – someone with an overwhelming paranoid fear of robots – should be sent on a mission to a sandminer full of robots because a lunatic scientist with the ability to turn robots into killers might be on board and planning to start a robot revolution? And you chose me, because you think I'm the best person to protect the sandminer commander, who is also a homicidal maniac?

And as my assistant undercover agent, you've given me a ROBOT?!?

I'm sorry but you should assign someone else. I am, I'm afraid, the worst possible candidate for an operation of this nature.

FROM COSEC TO: AGENT POUL

That is why we selected you. You are the person that Taren Capel would least suspect was an undercover agent.

Have you never heard of the double bluff?

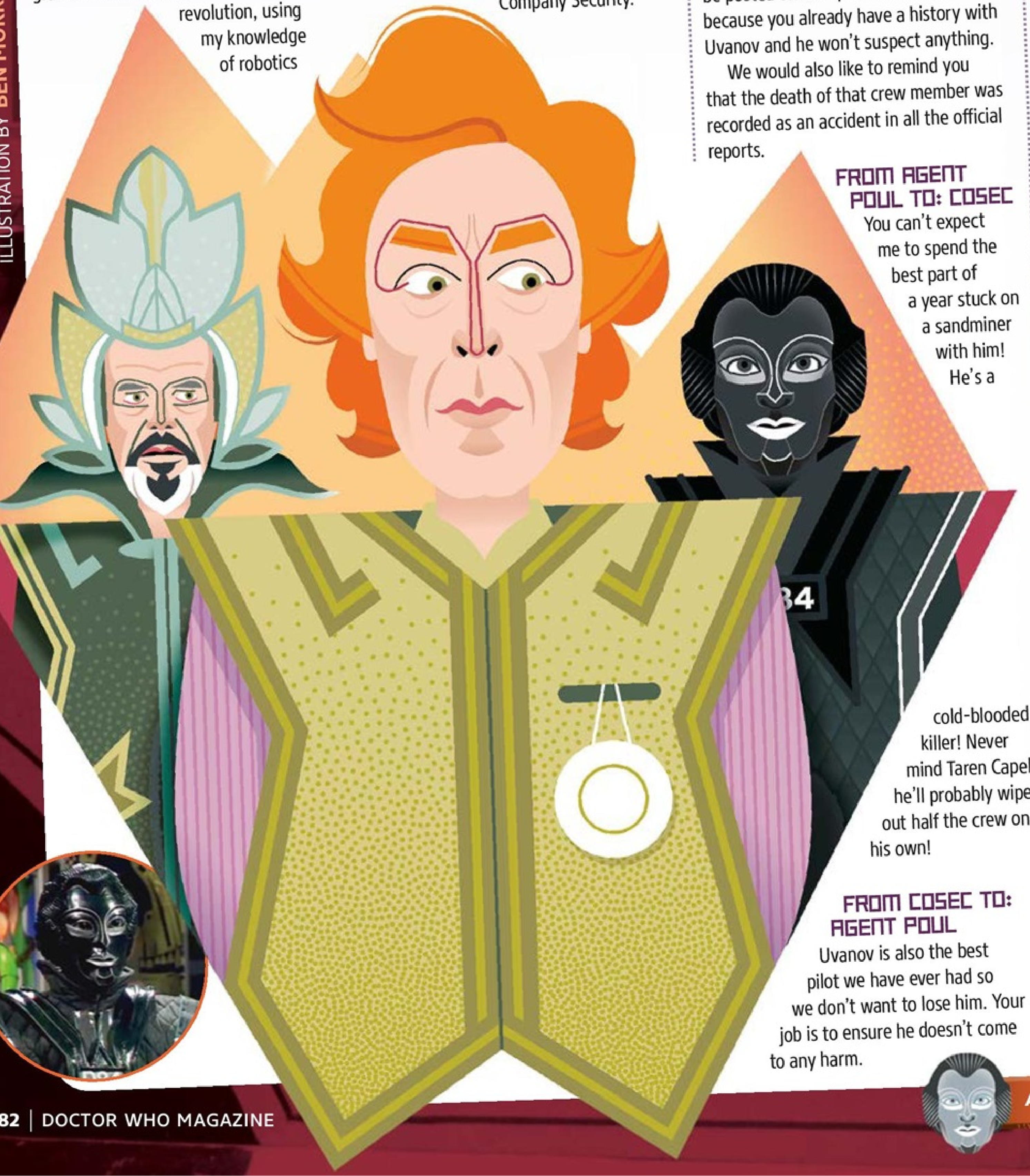


ILLUSTRATION BY BEN MORRIS

As told to Jonathan Morris

Next Issue...

CHRIS NOTH EXCLUSIVE

"I get sick of the Mr Big stuff. I could use more *Doctor Who*."

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Recreating the sets from the lost episodes

Dinosaurs on a Spaceship

Monster mayhem with *The Fact of Fiction*

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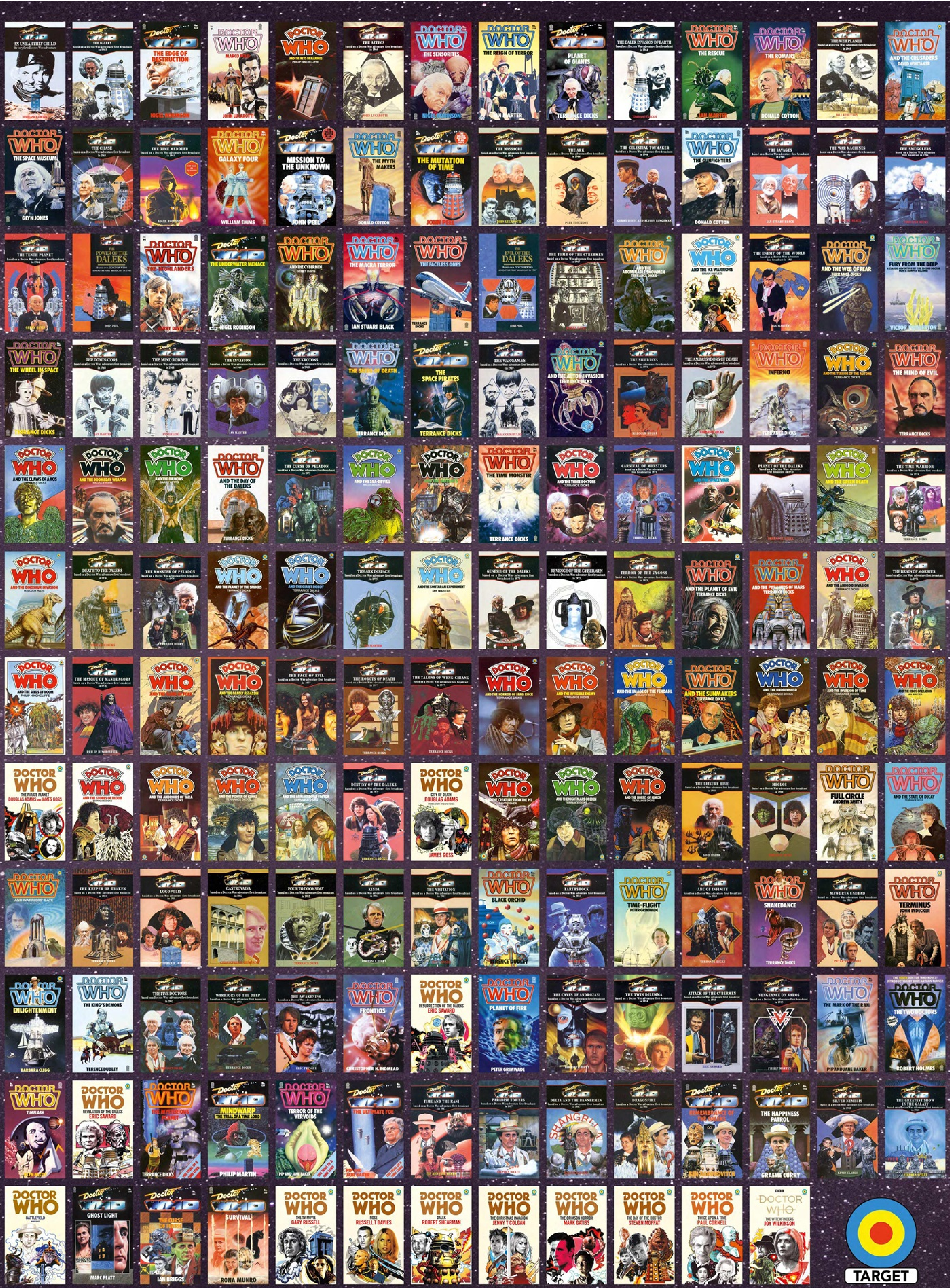
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The Edge of Destruction
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The Aztecs
The Sensorites
The Reign of Terror
Planet of Giants
The Dalek Invasion of Earth
The Rescue
The Romans
The Web Planet
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The Chase
The Time Meddler
Galaxy Four
Mission to the Unknown
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Doctor Who and the Dæmons
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Doctor Who and the Nightmare of Eden
Doctor Who and the Horns of Nimon
The Leisure Hive
Meglos
Full Circle
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The Keeper of Traken
Logopolis
Castrovalva
Four to Doomsday
Kinda
The Visitation
Black Orchid
Earthshock
Time-Flight
Arc of Infinity
Snakedance
Mawdryn Undead
Terminus
Enlightenment
The King's Demons
The Five Doctors
Warriors of the Deep
The Awakening
Frontios
Resurrection of the Daleks
Planet of Fire
The Caves of Androzani
The Twin Dilemma
Attack of the Cybermen
Vengeance on Varos
The Mark of the Rani
The Two Doctors
Timelash
Revelation of the Daleks
The Mysterious Planet
Mindwarp
Terror of the Vervoids
The Ultimate Foe
Time and the Rani
Paradise Towers
Delta and the Bannermen
Dragonfire
Remembrance of the Daleks
The Happiness Patrol
Silver Nemesis
The Greatest Show in the Galaxy
Battlefield
Ghost Light
The Curse of Fenric
Survival
The TV Movie
Rose
Dalek
The Christmas Invasion
The Crimson Horror
The Day of the Doctor
Twice Upon a Time
The Witchfinders
TARGET

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